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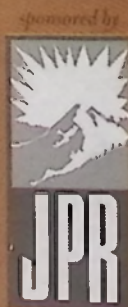


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ON THE COVER

Among the many interesting sights along the Bear Creek Bike Path, the famous "Bike Paht Journal" could, at one time, be found along the stretch between Ashland and Talent. As the brainchild of local resident Judie Bunch, the journal gave walkers and cyclists alike an opportunity to write their thoughts down; most seemed to want to share their appreciation of the path itself.

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NOVEMBER 2004

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TUNED IN

Ronald Kramer

'Rathergate'

At the time I am writing this column much has been made of the public apology issued by CBS News, regarding its broadcast, based upon documents of questionable authenticity, surrounding President Bush's National Guard service. It seems there is a nearly never-ending supply of media pundits ready to assess CBS' fall from journalistic grace and extend its implications into predictions about Dan Rather's ability to survive this matter in his current assignment.

The entire matter is sad—beyond the lapse of judgment and editorial process which it represents.

CBS has, in many respects, been seen as journalistically a "cut above" the other networks in both the media industry's and the public mind. It's a reputation built over many decades. Its foundation was established by Edward R. Murrow and his "boys" in World War II reporting and Murrow's courageous confrontation with Senator Joe McCarthy in 1954. It was further enhanced by the willingness of CBS President Frank Stanton to risk a Contempt of Congress incarceration term rather than yield the network's privileged news sources during the Pentagon Papers blow-up and development of the ground-breaking *60 Minutes* news magazine founded by Don Hewitt. Often called the "Tiffany network" by others, CBS has often been seen to stand just a bit taller than the other networks.

When you're on top, it is oh-so-easy to fall...and those who are not on top are only too anxious to be harder on you than on others who are not seen as being at the summit. Some of the coverage of CBS's journalistic lapse is surely fueled by a combination of peer jealousy and savoring

another's misfortune.

Mind you, I am not excusing what CBS did and didn't do. But I do believe this sad incident has a context which is much more important than the story itself and that context is worthy of attention.

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CBS's reputation was built, and earned, during a time when the networks operated in an entirely different environment and scale. When I worked for ABC, we had back-ups whose back-ups had back-ups—in both the technical as well as the programmatic sense. The degree of responsibility which the networks felt, and the standards to which they adhered, were simply different than those which exist today. The networks were suffi-

ciently singular that they were expected to behave in a manner and style which is less relevant in a world in which your television now delivers you hundreds of channels including a number of 24-hour news channels. The networks also generated revenues and profits at a scale which defended, and supported, the cost of such punctilience.

Those days are gone. Network ratings are a ghost of their former dominant position. In the face of the "Rathergate" issue, CBS competitors have paid a great deal of attention to the *CBS News with Dan Rather's* ratings position which is third among the Big Three hovering around 5 per cent of the American viewing public.

With the program's ratings down to that level, CBS—like all media forces—is being forced to "stunt" to help distinguish itself in the increasingly competitive media environment. Breaking a story like the Bush National Guard "papers" can help in that regard—so long as you do it with journalistic propriety.

Many critics have cited CBS' handling

of this story as evidence of a supposed liberal "bias" by CBS or a vendetta-like cabal to help defeat President Bush's re-election. I suspect it was really nothing more than CBS News wanting the hype that this story would generate. This pressure has been occasioned by the media environment we have all created, one dominated too much by sensationalism, ratings and money—and too little by responsible service to the American people—which is precisely the standard that used to be primary at all networks, including CBS.

CBS was wrong to handle this story as it did. They are human and they erred.

But the real test here is whether we, as a society, are economically capable of maintaining media systems like the CBS that has been in the face of an increasingly brisk and brutal media environment that the Federal Communications Commission has enabled.

Those who studied economics in college are familiar with Gresham's Law—the principle in currency that bad (soft) money drives out good (hard) money. I long ago concluded that there was a corollary in broadcasting. Bad programming drives out good—because good is more expensive to produce and, if the system is allowed to flood the market with bad programming, good cannot survive.

CBS is living the real life lesson of what that means. And beyond criticizing CBS for its error in handling this story, I think the real lesson is applicability here of the Shakespearean quotation with which Edward R. Murrow closed his 1954 profile of Sen. Joe McCarthy. "The fault lies not within the stars, Brutus, but within ourselves." ■

Ronald Kramer is Executive Director of the JPR Foundation.

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JEFFERSON ALMANAC

Diana Coogle

An Explosion of Stars

In spite of the coffee I had had earlier in the afternoon, I went to sleep without much trouble but awoke after only a few hours. The coffee held me awake. It was a starry night.

Some individual stars were pinpoints of brilliance. Others, in my myopic state, were dull gleams. A hard bright shooting star fell to glory with a brief tail just above Humpy Mountain. After a long time another, weaker one whizzed over the peak of the roof of the

house. Emerson once said that if the stars only shone once a century, everyone in the world would gaze at them in awe all night long. I think it would be true if they only shone once a year. Yet night after night we have this miracle over our heads, and we glue our eyes to the ground.


Stars are best on winter nights, especially after a rain when the sharp air clarifies the atmosphere. On this winter night the stars were sharp and steel-bright. But something piqued my myopic curiosity. What could be making that smear of light in the sky in the east? I figured it was two exceptionally bright stars I couldn't see clearly enough to separate, now blurred together. Maybe I would get up and get the binoculars. But it was warmer under the covers, and this unknown light wasn't going to go away. I snuggled into the blankets and kept watching the stars.

Finally three things got me up: binoculars, thirst, and bladder pressure. I took care of those needs in reverse order and climbed back into bed to focus the binoculars and sweep the sky.

Hard, brilliant specks, both large and small, appeared in my telescoped eye, but nothing fit the murky description of what I thought I should find. I set down the binoc-

ulars and looked again. I gave myself precise directions: If I could find that big star just over the ridge and set a line from it at a fifty-degree angle, I should be able to find the fuzzy clump. I lifted the binoculars to

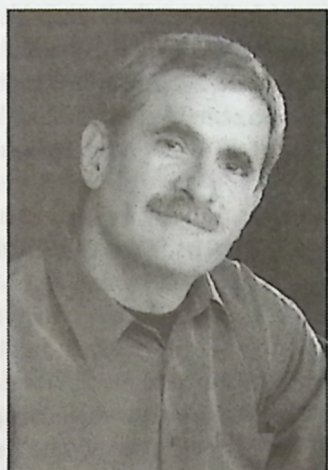
my eyes again and followed my directions. There was the big star, there the line at 50 degrees, and there an explosion of stars. Never had I seen anything like it. A dozen large, blue-brilliant stars swirled in an artist's line of perfection.

Scores of tiny jubilant pinpricks of light danced around them. Was I viewing a whole galaxy? Or just a cluster of stars? I supposed it was the latter, but what a cluster! And what unexpected beauty from that blur of light! It must be like that, the difference between life and afterlife, the difference between what we see with our eyes (even with 20-20 eyes) and what we will see when we see with our souls as well: from a blur of indistinguishable light to an explosion of stars. 

This essay is from Diana Coogle's new collection of essays, *An Explosion of Stars*, due out in early December. Ask for it in your local bookstore, or write Laughing Dog Press, PO Box 3314, Applegate, OR, 97530.

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with Jeff Golden



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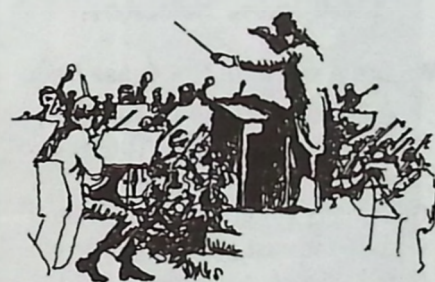


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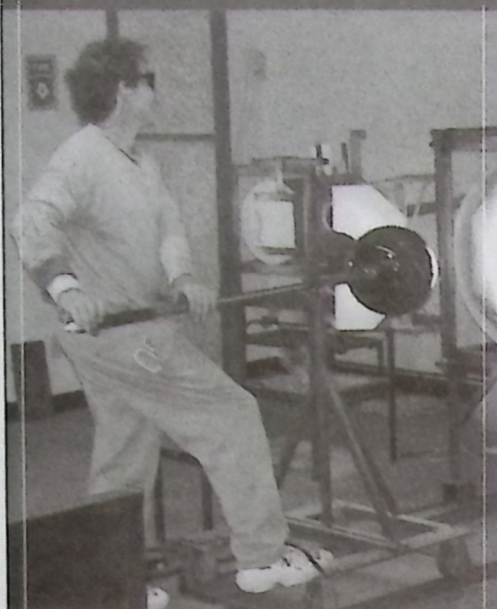
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JEFFERSON PERSPECTIVE

Les AuCoin

Missile Defense – The Nasty Myth

I write this some 30 days from the 2004 presidential election and I cannot know who the winner will be. What I do know is that in the run-up to the election, the Bush Administration will have deployed the first anti-missile missile system in history.

Mr. Bush's rush to deploy before the election has been so obsessive, he will have mounted a national "missile defense" system (NMD) without having successfully tested it!

Never in memory has the U.S. deployed weaponry without completing tests proving the program's efficacy. So what can be made of this fall's deployment of NMD? Let me say it: It is politics, pure and simple. Here's the equation the Administration is trying to sell: Bush + NMD = Strong Wartime Leader.

But the equation's premise is false, for reasons I'll explain. In this space, I am not even going to discuss the astronomical costs of this system except to say that you, the taxpayer, will be asked to spend \$1 trillion for it. What I *will* discuss is the mindset that gave us NMD and why its very name—missile "defense"—is a misnomer. According to General Eugene Harbinger, former commander of the U.S. Strategic Command and Sam Nunn of Georgia, former chair of the Senate Armed Services Committee, NMD is "No longer a technology, it is a theology." In other words, it's the mother of all faith-based initiatives.

The idea of missiles that shoot down missiles zooming toward the U.S. was, of course, born in the early 1980s when Ronald Reagan—under sharp criticism for doing nothing on strategic arms control—wrapped his arms around the idea.

Reagan's dream was to build an "umbrella" over the United States that would "render intercontinental ballistic missiles obsolete." Ultimately, he came to his senses long enough to negotiate strategic and tactical arms control agreements with the then-Soviet Union but U.S. research continued at a leisurely level.

Then George Bush revived missile "defense" in 1999-2000, during his first race for the presidency. In this year's campaign, he trotted it out again. To understand how nefariously proponents can use the issue, I call up Exhibit A— a mass-mailed letter written on September 9, 1999 by Senator Mitch McConnell, chairman of the Senate Republican Campaign Committee.

Marked "URGENT," the letter stated that because the Clinton Administration opposed deployment of NMD, Bill Clinton and Al Gore would not "preserve, protect, and defend the United States of America," something they took an oath to do.

The cynical logic of the charge works like this: the program is called national missile *defense*, so anyone who opposes it opposes defending America. It's ludicrous but it is effective. *Al Gore doesn't support protecting the country from a missile attack? My God, has he gone nuts?*

So much for political usage of NMD. Let's now examine why NMD will never defend us, even under the most optimistic circumstances. The reason lies in probability theory. Let's be generous and assume an 80 percent success rate for a NMD interceptor matched against an incoming warhead (the equivalent of trying to hit a gnat with a b-b gun). Let's further assume the enemy has launched eight ICBM warheads

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against us. Probability theory teaches that a NMD interceptor attacking the first warhead takes an 80 percent bite out of its (the interceptor's) probability of success, leaving a 20 percent probability that the attack will succeed and the defense will fail.

The second anti-missile missile takes an 80 percent bite out of the second enemy warhead's probability of success. But in terms of defeating the total attack, 20 percent of the attack is now beyond the ability of the second interceptor to change. That is, there's a 20 percent probability that the attack has already succeeded with the first warhead, and the defense has failed in its defense mission.

Therefore, the second interceptor can only take an 80 percent bite out of the remaining 80 percent, which means the best you can do with two interceptors against two warheads is 80 percent of 80 percent, or 64 percent.

Run through the declining success rates to the eighth incoming warhead, and you'll discover that a NMD boasting "80 percent reliability" will collectively achieve only a 17 percent probability of success against the eight-missile attack.

For this "defense," Mr. Bush would spend \$1 trillion. Will the 2004 presidential election change anything? By now, you may know. ■

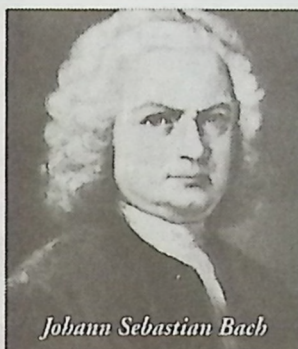
Former nine-term Congressman Les AuCoin served on the House Defense Appropriations Committee. He is now a commentator and writer in Ashland, Oregon.

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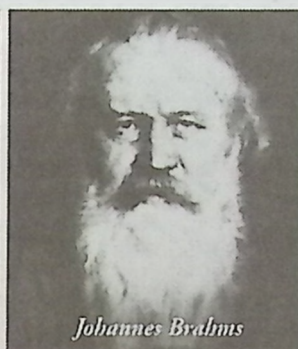
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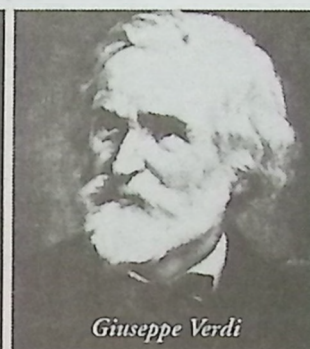
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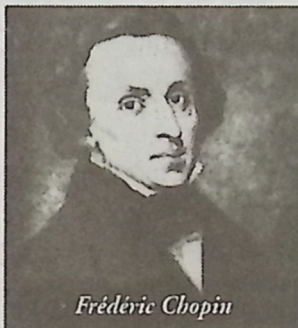
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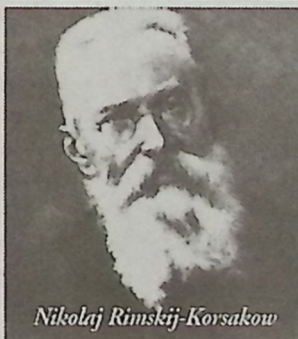
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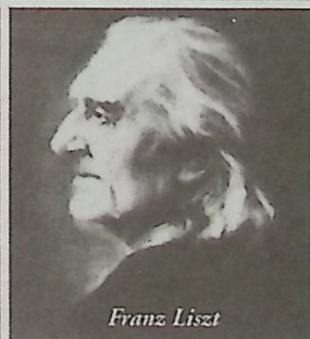
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Riding Around On It

By Jim McChesney



Hey and I'm riding around riding around on it
Hey just riding around riding around on it
Hey you know I'm riding around
riding around on it. Hey!

— Amy Correia, *The Bike* —

I make sure my helmet is strapped snugly beneath my chin, look over the rest of my equipment, tell my wife I love her and head out. No, I'm not a combat soldier facing deadly force, not a firefighter or police officer - just a bicyclist in Southern Oregon who too often finds himself riding inches from death on roads only a few miles away from his home. Yet, the spirit of the Amy Correia song rings through my mind as I head west on Taylor Road, then south on Old Stage toward Jacksonville. By the time I reach the Jacksonville city limits, my legs are warmed up and I buzz through town, "Hey, you know I'm riding around, riding around on it. Hey," then catch 238 out into the countryside again, past a cemetery, cattle grazing and Mt. McLoughlin rising snow-bare in the background.

It's going great. Sun. Warm. Crisp fall smells. A few cars zip by pretty fast and a freight truck catches my undivided attention for a few seconds as I steady myself for the buffet of its air stream. But this is heaven. Occasionally another bike ped-

als toward me on the opposite side of the road. We nod, then bike on. I've done a loop over to South Stage Road, to Stewart, then back to Hanley Road.

This is where I steel myself. Unlike the other roads for the most part, Hanley Road has no shoulders. Actually, it has a slight shoulder, but it has been paved over in the middle of it so a bike tire that rides on it at any appreciable speed will wobble on the ridge between the new and the old pavement. So I ride inside the white line on the right, far enough out so vehicles will have to consider me before they whip on past.

It never fails, though. There is always one that has to crowd me. Always one that seems to think it can slip between me and the oncoming traffic with no more than an inch or two on either side. Always someone who has to lay on the horn and attempt to provoke me into returning that communication with an equally rude gesture. Sometimes I'm happy to do that.

CAN'T WE ALL JUST GET ALONG

It could be different. In fact, in many places in Southern Oregon it is. Jackson County's Bear Creek Bike Path between Ashland and Central Point will, when finished as projected sometime next year, provide about 18 miles each way of unhindered bike riding.

Even bigger plans are blooming to the north, as a non-profit organization calling itself the Rogue River Greenway Project is already working to create a path that will run from Central Point to Gold Hill and on to the City of Rogue River. The Bear Creek Bike path has been more than a quarter century coming. One who has been directing it for all that time in her position as special projects manager for Jackson County is Karen Smith. "I feel enormously proud to have been a part of this work that benefits the community like this," Smith says from her office on Antelope Road. "It's been a good effort."

The effort will be completed when two sections are finished. One, between Blue Heron Park near Phoenix and Suncrest Road near Talent, is scheduled to be completed by summer of 2005. The second, between South Stage Road and Barnett, both in Medford, will be done by the following year. But the 25 years Smith has been at work on the path and greenway are only part of its history.

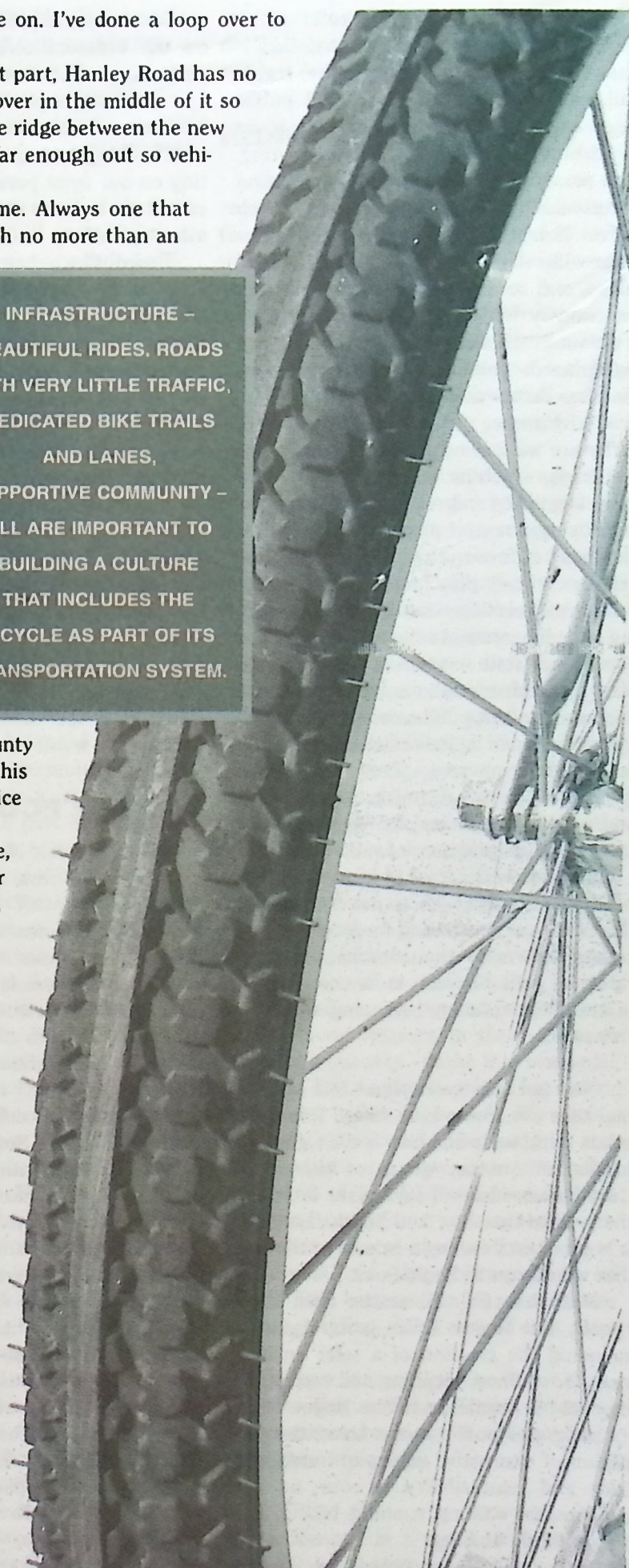
"The idea first came up back in the 1890s," she says. "And in the 1930s, Medford hired an architect to plan parts of it. Nobody really did anything about it."

In the '60s, Smith explains, community members and planners began to look at the corridor as part of a parks system, with the bike path connecting a string of settings.

"It would be both a park system and an alternative transportation system," she says. "It also was seen as a wildlife corridor." It was at that time, in the '60s, she says, that planners were able to begin securing land and land rights for the greenway. "If it hadn't happened in the '60s," she says, "it probably wouldn't have happened, as land acquisition would have been too difficult."

CONNECTING

Even though we're well past the '60s, the fear of difficulties is not stopping the people behind the Rogue River Greenway Project. "Our goal," says Shayne Maxwell, executive director of the group, "is to connect from Rogue River, all along the river, to the Bear Creek Greenway at Central Point. Upon completion, this project would connect seven cities and two counties, and create more than 40 miles of regional paths through Southern Oregon.



INFRASTRUCTURE –
BEAUTIFUL RIDES, ROADS
WITH VERY LITTLE TRAFFIC,
DEDICATED BIKE TRAILS
AND LANES,
SUPPORTIVE COMMUNITY –
ALL ARE IMPORTANT TO
BUILDING A CULTURE
THAT INCLUDES THE
BICYCLE AS PART OF ITS
TRANSPORTATION SYSTEM.

She calls it an "emerald necklace."

The sparkles in this emerald necklace, Maxwell explains, aside from the scenic trail, will be the many parks and public access areas created along the Rogue River for fishing, birding, picnicking, boating, and presenting educational information about wildlife, natural resources and much more. This Greenway along the Rogue River will include some of the most breathtaking and scenic landscapes anywhere in the country. Right now, Maxwell says, a lot of this mileage along the river is a "dumping grounds and drug area." She thinks there's a better use for it.

"Why are we giving it away?" she asks. "Why are we leaving it fallow?" Now in its first steps, which include creating a preliminary feasibility and engineering study and developing a master plan, the organization also has set forward a series of goals that include: staged plan development; establishing partnerships and support; identifying impediments and solutions; inclusion of county and state entities as required; mapping as needed; public outreach and feedback via displays, publications and web site; interaction and collaboration with neighboring city trail projects; historical background research; and grant applications and administration for planning implementation and maintenance of trails and parks.

In other words, a lot of work still has to be done. But Maxwell is not intimidated. (Maxwell was the driving force behind successful efforts to eliminate long distance rates for calls between most communities in the Rogue Valley, beginning Oct. 1 of this year.)

"I've got a five-year plan." She says. "It may take five, it may take seven. This is the smart thing to do and now is the right time to do it." Another group of citizens in Grants Pass, Maxwell says, want to extend the path to that city. And Smith says there is hope of establishing a branch of the trail that would run to Eagle Point.

Many benefits will accrue from these efforts, the Rogue River group believes, including the creation of a safer environment for walking, bicycling and recreation; improved accessibility to the Rogue River via parks and public access areas; the promotion of alternative modes of transportation; and accessibility to our natural resources for walking, running, biking, fishing and bird-watching.

One board member, Debbie Ameen, vice

president for Asante Foundations, writes on the organization's web page, "I fear cars, the computer and television have connected us to people in faraway places and isolated us from our neighbors. We need to start walking, biking, sitting on our front porches and get to know each other again!"

Board Chair Lenny Friedman, a math teacher in the Rogue River School District, also writes, "I am excited about being a part of a project that will bring active enjoyment to our local residents and visitors. As an avid bicyclist and outdoor enthusiast, I envision many healthful and economic benefits which the Rogue River Greenway will offer our community." Friedman isn't alone in thinking of the economic impact such a bike system would have.

IT'S THE ECONOMY...

"The economic impact could be tremendous," Maxwell says, noting that the group is working with Southern Oregon University to research on the economic benefits of communities served by bikeways. Tourism in Oregon is a \$6.1 billion dollar industry, with spending increasing 5.7 percent since 1991, in current dollars, according to the latest edition of the Oregon Blue Book. Most certainly cycling plays a part in that growth - and could play more.

In 2003, the North Carolina Department of Transportation (NCDOT) Division of Bicycle and Pedestrian Transportation (DBPT) commissioned a study to examine the value of public investment in bicycle facilities. The northern Outer Banks region of North Carolina was selected for the study as it already had high levels of bicycling activity and an extensive system of special bicycle facilities. "Over the past ten years," a summary of the study said, "an estimated \$6.7 million of public funds was spent to construct off-road paths and add wide paved shoulders to roads in the region, from Corolla south to Nags Head and west to Manteo.

The study went on to say that the eco-

nomic benefit study concludes that: "Bicycling activity in the northern Outer Banks provides substantial economic benefits to the area - an estimated \$60 million annually. The bicycle facilities in the area are an important factor for many tourists in deciding to visit the region. Investment in bicycle facilities improves the safety of the transportation system for all users and also benefits health and fitness, quality of life and the environment."

North Carolina is not alone in promoting bike paths as beneficial to the health of its citizens and the health of its economy.

"A list search on the Internet brought up more than 500 names of trail projects," says Smith. "They are seen as tremendously beneficial to communities overall."

Around the Northwest and the nation, hundreds of bike trail systems, some only a few miles long, others that run hundreds of miles, are being built and used. The East Coast Greenway, a 2,600-mile path that will be 80 percent traffic free, is now being built and connected in a network of bike paths that will string from Maine to Florida.

Three communities in Oregon that have created, or at least begun to establish, successful bike trails are Portland, Eugene and Cottage Grove. Portland already has more than 150 miles of bike paths or dedicated bike lanes. In 2001, Bicycling Magazine has named Portland, with a population of more than 500,000, as the best city in the nation to ride a bicycle. Since then Portland has added even more paths along its waterfront, creating a system on the Willamette River that is connected via dedicated paths on bridges.

Eugene is another city that has successfully built a system of paths and dedicated lanes over the course of the past three decades. For more than 30 years bicycling has been an important part of the community. With the help of bicycling advocates and a supportive city council, bicycling has become a recognized part of Eugene's lifestyle. Its system includes 30 miles of off-street paths, 89 miles of on-street bicycle lanes, and five bicycle/pedestrian bridges

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BEGINNING TO SEE THAT
AS TRANSPORTATION
OR RECREATION, IT IS A
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CONTRIBUTES TO A
STRONGER ECONOMY,
POLLUTION CONTROL,
GOOD HEALTH, AND
CERTAINLY A CLOSER
SENSE OF COMMUNITY.

spanning the Willamette River.

Cottage Grove, about 20 minutes south of Eugene, has turned an abandoned railroad line into its Row River Trail, offering bike riders and others nearly 15 miles of paved pathway. Running from the outskirts of the city through forest and farmland and along the banks of Dorena Lake, the trail also boasts several parks, a covered bridge, bathroom facilities and picnic areas along its route. On summer days, dozens of individuals and families can be seen riding the path for recreation. The paved trail is attractive not only to bicyclists, but to walkers, horseback riders and even a few in-line skaters.

ONE ADVANTAGE

While Portland, Eugene and Cottage Grove have successfully developed popular bike paths and dedicated lanes, they are not blessed by the rain-free days that Southern Oregon, and in particular the Rogue Valley, can claim. Portlanders, specifically those on bicycles, have to peddle their way through an average of 36 inches of rain annually. In contrast, riders in the Rogue Valley, in particular Medford, need cycle their way through an average of only 19 inches per year. The region seems to have some climatic advantages over the wetter Willamette Valley.

Just this September more than 2,000 riders took enjoyed this advantage, as well as other amenities offered to cyclists by Southern Oregon. The riders were part of CycleOregon, an annual trek of several hundred miles through different parts of the state. This year the route took participants from Canyonville, into Wolf Creek, to Selmac Lake, then to Jacksonville. With one night camped in Jacksonville, there was plenty of opportunity for the cyclists to spend time – and money – in the community. “Our riders doubled the size of Jacksonville,” says CycleOregon Director Jerry Norquist.

The organization contracts with community groups for support during their stay, Norquist explains, often paying as much as \$10,000 for that assistance. In addition, he says, the riders spend a great deal of money in the communities they are camped in. While no figures are available right now for Jacksonville this year, Norquist says that estimates from Sisters, where CycleOregon stayed one night in 2002, were that riders spent close to \$100,000. “I’m pretty confident that when

we stay in a community like Jacksonville, we spend at least \$40,000 to \$50,000 a day.” In addition, working through the Oregon Communities Foundation, CycleOregon provides money for special community projects such as athletic field lighting or school tracks.

Southern Oregon has some of the best rides in the state, Norquist says. “It has a number of roads that have very little traffic, good climbs, good descents, beautiful scenery. Our time there this year was one of the best days ever in CycleOregon. “It’s nice,” he adds, “just riding and having a community that can support 2,000 or more people.”

Western Spirit, a riding tour business out of Moab, Utah, has brought many riders to southern Oregon in the past several years. Although most the riders it brings are off-road, single track riders, it has started bringing some in for road rides. “We’re looking for beautiful rides and not much traffic,” say Western Spirit owner Kristi Jensen.

SOMETHING MORE

Infrastructure – beautiful rides, roads with very little traffic, dedicated bike trails and lanes, supportive community – all are important to building a culture that includes the bicycle as part of its transportation system. But it takes more, says Chris Haynes, owner of Sims Cycle & Fitness in Medford. “Cyclists need to begin behaving correctly,” he says. “They need to ride their bikes as they are supposed to – obeying the traffic laws. As a group they need to assume responsibility. “Also,” he says, “the traffic laws for bikes need to be enforced just as with vehicles. “Last,” he adds, “the drivers of automobiles need to honor the least advantaged transportation first. We need to honor and treat each other with respect and dignity.” Haynes notes that he has ridden bikes in Italy. “I’ve never felt so safe as when I was on a bike there,” he says. “They treat cyclists as gods there. Too many people here are unable or unwilling to realize that a bicycle is a vehicle.”

Bob Korfhage agrees. As president of Siskiyou Velo, the largest cycling club in Oregon, Korfhage believes that local cities and counties need to develop a greater commitment to seeing bicycles as a legitimate form of transportation. Eugene and Portland, he says, have begun to successfully do that. “People need to get involved, begin to advocate for bicycles as a form of

transportation,” he says. “We need to design transportation systems so they are not just for cars.”


RIDING AROUND ON IT

Here we are, peddling our bicycles for recreation and transportation, for a ride to the river on a warm fall day or get to work when the clouds are spilling over. Sometimes we’re out there on beautiful and safe trails and roads, other times on highways without shoulders, over newly-paved chip seal that makes you feel like you’re peddling on a corduroy road, or fearing for your life with every sound of an approaching car or truck.

But the bicycle has come of age. And people in Southern Oregon are beginning to see that as transportation or recreation, it is a vehicle with many possible benefits as it contributes to a stronger economy, pollution control, good health, and certainly a closer sense of community.

Everything costs money. But whether it somehow comes from the hard-to-find tax dollars or from private individual or corporations who catch the vision, an improved bicycling culture is going to mean an improved community and region. A region that both attracts visitors and creates easy-to-access transportation and recreation is likely to attract businesses – the kind of businesses that value human, as well as financial, benefits – the kind of businesses we want to attract – the kind of businesses that bring the people, as well as the dollars, we want.

We usually create our communities and the things we treasure in them in small increments, one step – make that one pedal – at a time. But we also do it with big vision, big dreams – and hard work. We decide who and what we want to be, and how and what we want our community to give to the future. And while a bike trail from Ashland to Grants Pass may not rank up there with some achievements – the cure for cancer or the common cold – it makes a place for us to live a little better, feel a bit more human and just go riding, riding around on it. Hey!

For more information check out these websites: Rogue River Trails Greenway www.roguerivertrails.org & Siskiyou Velo www.siskiyouvelo.org 

Jim McChesney is a writer who lives in Central Point, Oregon.

A Nature Notes

S A M P L E R



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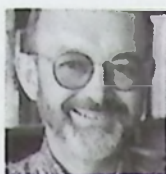
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NATURE NOTES

Frank Lang

Southern Alligator Lizard

Nature Notes is finding that Rupert, the Westie, is quite a help finding suitable topics for this program. I am sure readers recall the rough stinkbug Rupert found just inside our front door. A few days ago, we were on one of our several daily outings in an effort to train Rupert that two of the three Ps of puppyhood are best done outdoors. We were walking along the irrigation ditch, or I should say slowly sniffing along the irrigation ditch, above our house. Rupert stopped and looked intently toward the fence. I stopped and also looked intently toward the fence. I got down close to the ground, like Rupert, to discover a golden yellow eye looking back at me. It was a Southern Alligator Lizard, one of our more common, more pugnacious reptiles.

Alligator lizards look like, well, a miniature alligator. Adults maybe up to 12 inches long including the tail, with a large head, elongated body and short legs. Their backs are brown or olive-gray, sides are darker, cinnamon or brownish, with thin, black vertical bars edged in white that extend down its sides to its light gray belly. The thing to look for is its yellow eyes. Its slightly dower cousin, the Northern Alligator Lizard, is similar in size and shape but has beautiful, beautiful brown eyes. Ranges overlap, so look closely if you find an alligator lizard in the State of Jefferson.

Handling the Southern Alligator Lizard can be problematic. They may bite you a memorable bite or as Jonathan Swift's poor Gulliver discovered, "... they (the yahoos) began to discharge their excrements on my head; however, I escaped pretty well by sticking close to the stem of the tree, but was almost stifled with the filth, which fell about me on every side." Change head to hands and you get the picture.

If you find *Elgaria multicarinatus*, as


herpetologists and showoffs like to call them, in your yard or garden leave it alone. Alligator lizards are eager eaters of insects, spiders, centipedes, scorpions, slugs, snails, earthworms, and smaller lizards. They have been reported to eat baby mice and eggs and nestlings of ground nesting birds.



I recall being bitten by alligator lizards several times as a lizard hunting kid, once or twice drawing blood before I wised up. I have no recollection of the other aforementioned danger, although I am quite familiar with the

nasty habits of garter snakes.

Years ago I had an encounter with a pair of 'gator lizards in the Cascade Mountains east of Ashland, Oregon at the BLM's Hollenbeck Environmental Study Area. I was checking out a field of wildflowers when I noticed a scramble near an old decaying log. A closer look revealed two alligator lizards, one larger and rather dull, one smaller and dandied up, brightly colored with a slate blue head and yellowish body. And they were, well, mating. Voyeur, that I am, I quickly grabbed my camera and photographed the intimate scene. They were oblivious to me, still at it, when I stole away.

Alan St. John in his *Reptiles of the Northwest* describes his encounter with a Southern Alligator Lizard on the top of Jackson County, Oregon's Lower Table Rock on 30 April 1998. Thanks to Alan for his great reptile book. And thanks to Rupert for leading me to this month's Nature Note. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

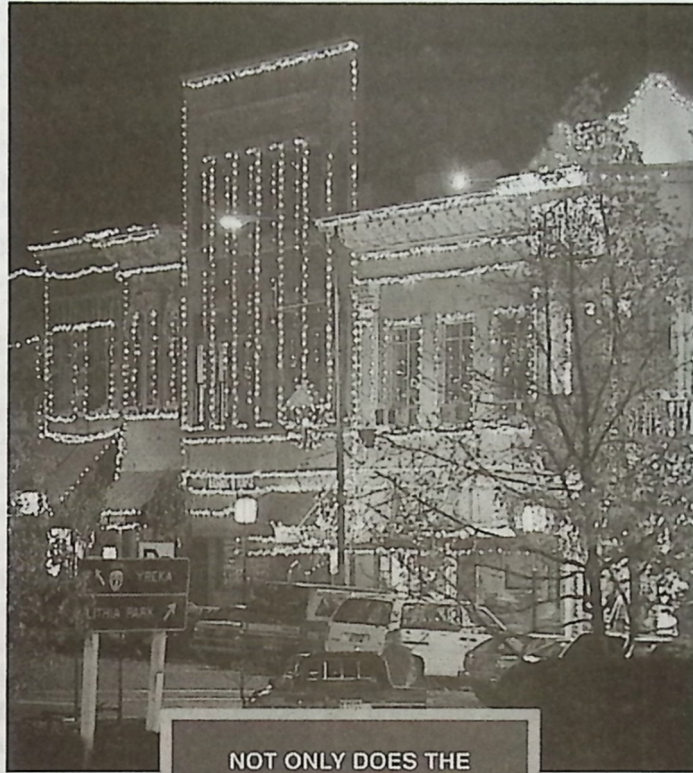
The Festival of Light

By Mary Pat Parker

Light is such a special thing on those long dark winter nights. Many cultures have special events surrounding the bringing of light to the winter months. To that end, long, long ago (1992) in the small hamlet known as Ashland, a small band of volunteers set out to light the town.

It's no secret that Ashland is a magical little town; though it has grown over the past decade, it still retains a sort of old world appeal that invites those strolling its streets to slow down, join hands and simply *be*. Those who have visited as well as those who live in Ashland know that its inherent charm begs to be illuminated during the holiday season. With this very thought in mind, volunteer merchants came up with the great idea to light their buildings and with the help of the Ashland Chamber, this inspiration came to fruition and has become a tradition that many could not do without.

So lights were purchased, ladders were borrowed and off the volunteers went to create what has now become a much anticipated post-Thanksgiving event in the Rogue Valley. Not only does the Festival of Light create a cheerful look for the holidays, it also creates an environment where people actually shop *in town*, avoiding the mall and the big-box stores that seem to have homogenized the American shopping experience. Drawn like moths to the twinkling light in town, visitors are inclined to grab a drink or a bite to eat




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and perhaps run into neighbors and old friends while out shopping for the holidays. It's amazing what light can create!

From wobbly ladders and tangled light strings, this holiday event has grown and most certainly evolved over the years. Not only involving the merchants in the downtown area, the Festival of Light has now become a real community event involving the merchants, the Chamber, as well as local volunteers. Currently the lighting program consists of over one million lights being strewn about the town by a hired professional crew who oversees installation and repair. Everything has been brought up to code and it is, thankfully, now much safer than when it began. It is a "daunting undertaking" says lighting expert Stacy Page of Holiday Illuminations but all worth it when on the day of the Parade and Grand Illumination, this beautiful town comes to life. Page knows he is in the business of creating magic, not only for the kick off event, but all through the holiday season.

Held each year the day after Thanksgiving, the holiday parade is geared toward the children of the valley, though adults turn out in droves and express the same sense of wonder as the little ones. "It's cold and dark, but I've never seen so many full-grown people become awed with child-like wonder when walking down the parade route" says long-time Ashland resident and parade chair Dana Welsh. Viewer's might remember that the first Santa's Parade lasted about

CONTINUED ON PAGE 15

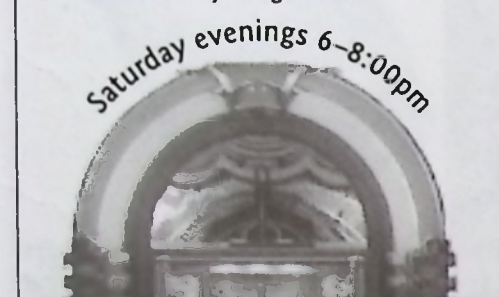


American Rhythm

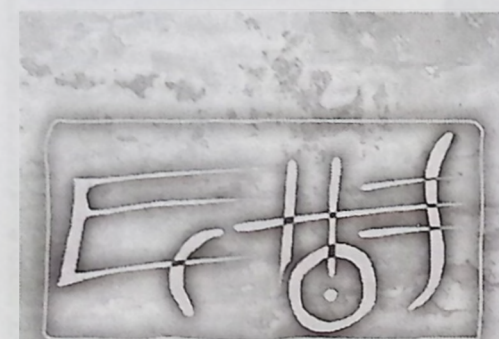
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INSIDE THE BOX

Scott Dewing

Getting Induced

Demonstrating once again that Congress has the collective IQ of my shoe size, they're at it again, attempting to apply stupid old laws to smart new technology. Their latest legislative loser, the Induce Act, is being sponsored by none other than Senator Orrin "I-Write-Crappy-Songs-About-Freedom" Hatch. (See www.hatchmusic.com for more information.)

When I first heard about the Induce Act, I thought that Congress was pursuing legislation making "induced" births mandatory. I know, that sounds really stupid—that's why I thought Congress was spending time on it. Not only would this type of legislation be really good for the pharmaceutical companies that make the wonder drugs that cause women to go into labor, but it would help ensure that obstetricians didn't have to work weekends and miss important golfing appointments or cocktail parties. The legislation would be good for pharmaceutical companies and good for doctors. Good for the economy. Good for America.

Well, it turns out the Induce Act doesn't have anything to do with having babies and it'll be bad for the economy and bad for America. In short, the Induce Act would criminalize any technology that facilitates copyright infringement, i.e., the stuff that makes it possible to copy music, pictures and words.

According to the crafty crafters of this proposed legislation, the Induce Act states that "whoever induces any copyright infringement shall be liable as an infringer."

Let me list just a few technologies that would fall under the shadow of this broad legislative umbrella: photocopy machines, VCRs, DVD/CD burners, MP3 players, Kazaa (and other file-trading software), The Internet.

The possible outcome of the Induce Act legislation is simple: any manufacturer of a technology that makes copyright infringement possible would be just as liable as the person who used the technology to infringe

upon the copyright. This would be the equivalent of holding gun manufacturers responsible for gun-related deaths. There are 35,000 gun-related deaths each year in America. I live in a small town with a population of 23,825. That means that every year, every one in my town gets shot to death (on purpose or by accident) some 1.5 times. That's a lot of dead people and something worth legislative pursuit.

And yet, Congress is committed to going after technology companies that make hardware or software that enable people to infringe upon copyright. I don't have any official statistics to back this up, but I'm pretty certain that there are 0 copyright-infringement-related deaths each year in America. Depending on the status of your NRA membership, you may or may not think that this indicates that Congress has its priorities all out of whack.

What Hatch and company are really going after here are those pesky file-sharing software companies and services like Kazaa, Grokster and Morpheus. The music industry has already tried suing them to death as well as going after the 300 million file-swapping music pirates out there on the Internet. (See www.insidethebox.org/filetrading for more information about music piracy.)

The tricky part about lawsuits is that you need some legal legs to stand on in order to win. In 1984, the Supreme Court cut those legs off at the knees with their ruling in *Sony Corp v. Universal Studios*. In that case, Universal alleged that some individuals had used Betamax video tape recorders (VTRs) to record copyrighted works that had been broadcast on commercially sponsored television and therefore had infringed copyrights. Universal further claimed that Sony was liable for the copyright infringement because they manufactured and marketed Betamax VTRs. Universal didn't go after the Betamax consumers; rather, they sought monetary damages and an equitable accounting of profits from Sony, as well as an injunction against

the manufacturing and marketing of Betamax VTRs.

Delivering the Supreme Court's majority opinion, Justice Stevens concluded, "One may search the Copyright Act in vain for any sign that the elected representatives of the millions of people who watch television every day have made it unlawful to copy a program for later viewing at home, or have enacted a flat prohibition against the sale of machines that make such copying possible. It may well be that Congress will take a fresh look at this new technology, just as it so often has examined other innovations in the past. But it is not our job to apply laws that have not yet been written."

Writing laws: that's the job of Congress. Holding Congress accountable for the laws they write and attempt to enact as law: that's the job of voters like you and me. When it comes to the Induce Act, I don't think Congress is really taking "a fresh look" at new technology. The Induce Act isn't about protecting intellectual property; it's about protecting the profits of the corporations (like Universal Studios) that own that content. All of this would be at the expense of throwing a bucket of legal ice-water on technological innovation. If the Induce Act is enacted as law, it would do an end-around the Supreme Court's decision in *Sony Corp. v. Universal Studios*, open the litigation floodgates and effectively give the content industry veto power over new technology.

If the real goal is to shutdown file-trading, this is not the way to go about it. Passing broad-sweeping laws in an attempt to grow legal legs to stand on and stomp upon a particular threat, is irresponsible and amounts to nothing better than a case of legislative malpractice.

The title of one of Senator Hatch's songs is *The Answer's Not in Washington*. How true. Maybe he's not such a crappy song writer after all. Indeed, the answers to tough questions like this are not in Washington—they are out there in the hands of informed voters. Make yours count. IM

Scott Dewing is a consultant and shareholder in Oregon DataWorks, a technology services company located in Ashland, Oregon, www.oregondataworks.com. Archives of his columns are available at his website, www.insidethebox.org.

SPOTLIGHT *From p. 13*

three and a half minutes and consisted of Santa traveling down East Main Street to the Plaza where those buildings were then illuminated. The following year the parade grew and more lights were hung. Then the challenges began as things do when events take on lives of their own; volunteers were uninsured or weren't necessarily *lighting experts* and of course there was the year that Santa arrived in an "overly cheerful state".

Challenges aside, the Festival of Light has evolved over the years and has become a staple of the holiday season in the Rogue Valley, occasionally contributing to area charities and foundations benefiting non-profits throughout the area. It is a great feeling to be involved with this type of community activity that brings a town, even a valley, together; it gives us all a little hope, adding light to dark times and perhaps some magic.

This year's parade is brought to you by the Ashland Chamber of Commerce and will be held, as usual, the day after

Thanksgiving. Holiday entertainment will be on stage during the day, Santa's Parade at 5:00pm followed by the Grand Illumination (right around 5:45). Santa's Workshop will be held from 6:15pm to 8pm at the Oregon Shakespeare Festival (theater to be announced). Many other holiday activities are planned for throughout the season. For more information visit www.ashlandchamber.com. IM



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Michael Feldman's

Whad'Ya Know

All the News that Isn't

President Clinton released from hospital after night nurse sent fleeing from room. Says right on the chart: no sponge baths.

President Bush now says war on terror can be won with anti-psychotic drugs and therapy. Dick Cheney to seek help. Can't keep traipsing from one undisclosed location to another. Eventually Lynne's going to catch up with him.

Bush service records reveal warranty voided.

Kitty Kelley's new book reveals heavy cocaine use by the young GWB—before he was born again he belonged to the Church of the Holy Noserine.

Bush faithful refer to re-election as Second Coming; rapture to transport many to polls.

Dick Cheney says put a beard and a turban on John Kerry, whad'ya got?

Mr. Cheney says the lethargic economic report does not take into account E-bay, especially once his Vice-presidential memorabilia begin to turn up.

In sports, turns out Kobe bought that big diamond for his wife for nothing.

NFL to enforce no clutching and grabbing while it's still anything goes in the NBA.

Bobby Knight to star in sitcom "Everybody Hates Bobby."

Scientists on Utah desert frantically soaking up sun from crashed solar collector.

In Wisconsin a judge rules that a car dealer Senate candidate can still run car ads with his name in them during the election; Sid Subaru and Jerry Kia throw hats in ring.

President Bush and Congress allow assault weapons ban to lapse even as we speak, so let's break for coffee and AK-47's...

That's all the news that isn't.

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ON THE SCENE

with Kurt Andersen

Studio 360's Kurt Andersen: Ultimate Bars, Big Waves, and Sparky Ideas

In a profile of Kurt Andersen, *Newsweek* wrote, "One of [New York's] most connected movers, Andersen has his finger Krazy Glued onto America's pulse." We think that's a great way to describe the host of PRI's Studio 360, the show that covers every facet of the arts and culture. Here's Andersen's take on it all.

With your incredible schedule, why did you take on the job of hosting PRI's Studio 360? What appealed to you about the show's concept?

Kurt Andersen: The idea that one show would attempt to cover all of the various worlds of culture — from the "high art" of museums, opera, art galleries, and symphonies to the worlds of popular culture where most Americans spend their time — was very exciting to me.

It was also exciting to me as a potential listener. I became aware of the show well before anyone called me about it, and I thought, "Boy, that's a show I'd love to listen to!" That's my ultimate bar for anything I'm going to become involved in... whether I'm a passionate member of its prospective audience.

Can you explain how PRI's Studio 360 manages to consider both "high" and popular culture simultaneously?

K.A.: The program aims to provide a forum that considers it all. There's a lot of celebrity-crazed coverage of entertainment, but to look at the provocative, ambitious things that are going on in television, film, music, or books is something that isn't being done, at least not as well as it could be.

I think most of us have passions that extend all over the place. We're not simply classical music lovers — we also go to movies and watch TV. So to have a show that regards all of it as fair game is a way to connect the dots and see that our cul-

ture is not as fragmented as it can often appear to be.

More people spend more time immersed in cultural expression than ever before, whether it's pop music or museums. Doing a program that provides a tidy, well packaged, core sample of that whole untidy world is a valuable thing.

Give an example of how the show brings ostensibly disparate art worlds together.

K.A.: There's a production that I thought was a ridiculous idea until I went to see it and was blown away. It's called *Bombitty of Errors*, a hip-hop version of Shakespeare's *Comedy of Errors*, and I thought, "Oh, this is a stretch."

But it was a wonderful, wonderful virtuoso performance by the four young men who created and perform it. It's both true to The Bard and full of vital street language and rhyming, a wonderful hybrid creation.

On *Studio 360*, we show how that's done, try to give a sense of its marvelous language and music, and to illustrate how Shakespearean couplets are not so different from rap rhyming. And this is not something we bring to listeners as just a studio interview. We go onsite to show how it's done.

It's a really good vehicle to show that traditionally "high" and "low" art forms can merge in interesting ways, invigorating our sense of both Shakespeare and popular music.

What are some of the special features or elements you aim for when you're putting a show together?

K.A.: One thing that we definitely do is get backstage — literally and figuratively... get into studios as art is being made, onto film sites during production, or backstage at an opera as it's being mounted. I try to give listeners an intimate, sonic sense of the creation of culture. A large part of a show involves probing in-studio interviews,

and a large part takes place out in the field.

Also, we do focused roundtables with creators of culture and discuss subjects that are getting a lot of attention, like a new play or book. And these roundtables aren't gatherings of the usual suspects, the commentators we hear from all the time.

In the show we did on Shakespeare and popular culture, we talked with George Wolfe, producer of the New York Shakespeare Festival at The Public Theater, and Shakespearean scholar Harold Bloom. We also heard from amateur and professional actors, and business authors ... combining experts with a range of creators. People who make art are eager to discuss the impulses and ideas that drive them to do what they do.

Famous people appear on *Studio 360*, but the idea is to talk to them about the creative process in ways they seldom discuss. On the segment *Artist's Choice*, for example, a novelist might describe the music that inspired her or a musician would share a film that has affected his creativity... we'd explore cross-pollination rather than treat each world as insular and self-contained.

And, of course, we don't shy away from the difficulty when it's important to confront, the very probing and personal shows we produced – given all that we lost – after the terrorist attacks, for example.

Yes, they were remarkable. Are there cultural trends and new directions that you try to stay on top of?

K.A.: Sure, like America's ongoing cultural montage or collage – it results in an incredible range of expression that includes Norman Rockwell and Luis Jiménez, Toni Morrison and David Eggers.

On the one hand, it's good because people who are passionate about a certain art form can bore deeply into that. But what of our common culture ... are we becoming distinct micro-cultures or is there still something that can be called American culture? That's an ongoing issue we've tried to confront.

Since the mid-'70s and the end of the overarching idea of modernism, we now have a pluralist world, and it's exciting because there is no one canonical idea in art anymore. Still, asserting discrimination and saying this is "good," bad," "interesting," or "derivative" is perhaps more important than ever. We can't just slide into some relativistic morass where there are no distinctions. I think pluralism demands that

we discuss the significance or importance of all of these cultural modes. That's another big wave I want to follow.

And another is ... two major impulses in the arts have just about played themselves out – the ironic impulse, beginning with Pop and Warhol, and a recycling impulse that showed up a lot in postmodernist architecture. We're sort of waiting for the next big thing now, and that's exciting.

We're at an interesting moment to be trying to survey the panorama of culture.

You clearly bring broad knowledge and experience to your role as host. Are you closely involved in the construction of each broadcast?

K.A.: Well, a negative way of describing my professional life to date is "dilettante"!

I have worked in a lot of the different worlds that this show is about. I've had the good fortune to be able to do many things: design and architecture critic for Time; I've produced for television, written one novel and am working on another; I've started a magazine and now an Internet company ... so those are sets of muscles I've used and areas I know something about.

What all of that gives you is both the ability to marvel at people who are extraordinary because you know how difficult it is to write a good novel or produce good television, and it gives you some standing to say this is lazy, or hack, or dull because you're not an outsider.


A consistent voice can say something

about very disparate corners of the culture and make sense of them. I think an overarching editorial perspective is one thing I bring to the table. *Studio 360* is a good match to my eclectic background and the various cultural spheres I've inhabited.

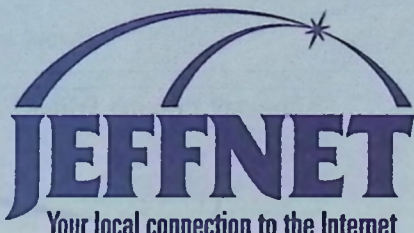
Spare time is a scarce resource. Why should listeners tune in?

K.A.: The easy answer is that this show is so cool!

But really, there's nothing like this. If the continuum goes from classical music concerts to *Access Hollywood*, there is nothing else that has ambitions to embrace the whole thing ... where listeners find actors, musicians, filmmakers, artists that they did or didn't know about, where they can actually hear them explore the process of creation rather than just hear them say, "Yes, I have a new movie," or "No, I'm not leaving my wife."

I also think that *Studio 360* has the chance to bring people to public radio who don't yet feel at home here ... who are not necessarily classical music fans, for instance. So I think a sparky, idea-driven, sometimes sassy, and ultimately serious but not somber program about the whole panoply of cultural life will be attractive to them. 

Hear Kurt Andersen on *Studio 360*, Saturdays at 9:00 am and Sundays at 3:00 pm on JPR's *News & Information Service*.




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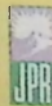
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PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

On Sunday evening, November 28th at 8pm, JPR presents "The Making of The Unbroken Circle: The Musical Heritage of the Carter Family." Produced by John Carter Cash, the special program features musical and spoken contributions from an eclectic mix of all-stars ranging from Sheryl Crow to George Jones. "The Unbroken Circle" is a star-studded testament to the enduring impact the Carter Family's musical fingerprint has left on all genres of music. "The Making of The Unbroken Circle: The Musical Heritage of the Carter Family" airs Sunday evening, November 28th at 8pm on JPR's *Rhythm & News Service*.



The Carter Family's musical legacy will be the focus of the upcoming special "The Making of the Unbroken Circle" on JPR's *Rhythm & News Service*.

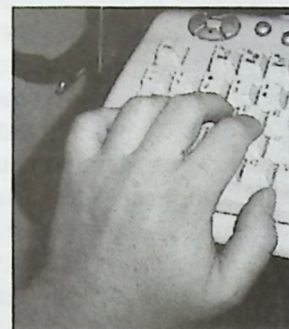
CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

November 2nd is Election Day. On that evening, tune to JPR's *Classics & News Service* or *News & Information Service* for analysis, election results and conversation about issues important to citizens of the "State of Jefferson". Following *All Things Considered* at 7 PM, NPR will provide an hour of coverage on the national elections. Beginning at 8pm, Jeff Golden will host a two-hour program of regional significance. We'll discuss California & Oregon ballot measures, local & congressional races and consider what impact the national election has in our area. During the program JPR's news crew will check-in with County Clerk's offices and Jeff will guide several contributors through a first look at election out-comes. Spend your evening with JPR, Tuesday November 2nd by listening to the *Classics & News Service* or *News & Information service*.

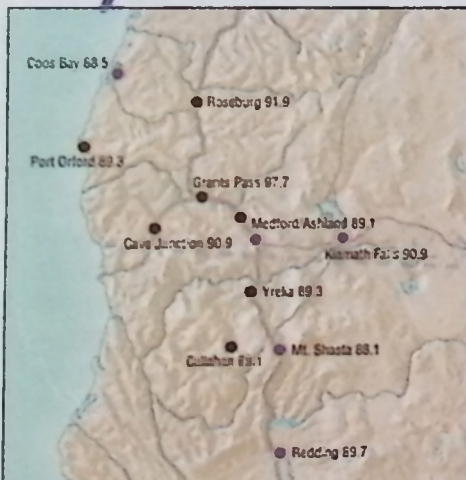
Volunteer Profile: Mike Ely

Mike Ely works the *Rhythm & News* operations board on Friday nights at JPR. In more or less decreasing order of importance, he is a father of one, a computer support specialist, a backpacker, a music fan, and a WASD keypunch expert.



Mike moved to the Rogue Valley in 1999 to attend college at SOU, and discovered JPR while driving up in the moving van. A big fan of independent and small-label music, he fell in love with *Open Air* and the *Retro Lounge*, and when finances became such that he could no longer contribute to JPR monetarily, the station helped by offering a volunteer training, and Mike now gives his time to the station in whatever way he can.

Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND
KSBA 88.5 FM
COOS BAY
KSKF 90.9 FM
KLAMATH FALLS
KNCA 89.7 FM
BURNET/REDDING
KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM
YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N CALIFORNIA STATIONS ONLY:

10:30am California Report

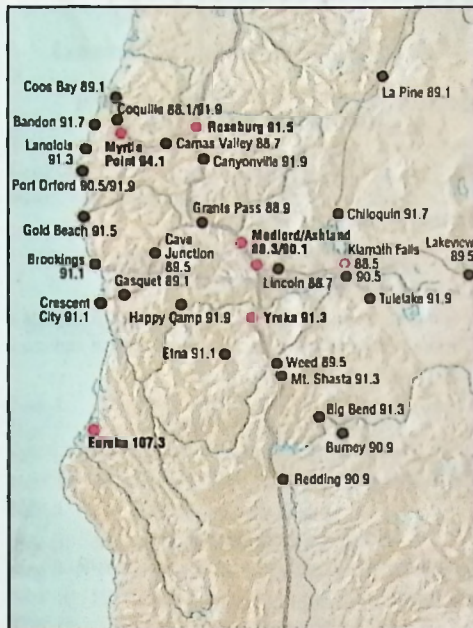
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am JPR's Saturday Morning Opera with Don Matthews
- 2:00pm From the Top

- 3:00pm Played in Oregon
- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

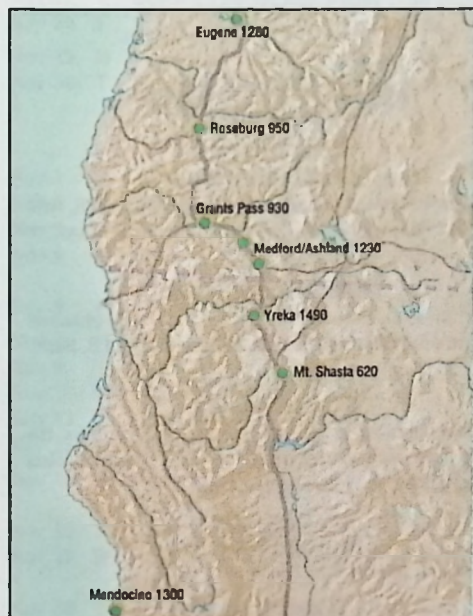
Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On The Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm Leonard Bernstein
- 8:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY:

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY:

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KRVM EUGENE ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm To be announced
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

**JPR's Saturday Morning Opera
with Don Matthews**

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm
Indianapolis On The Air

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–8:00pm

Leonard Bernstein: An American Life

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates November birthday

First Concert

- Nov 1 M Godowsky: Schubert Transcriptions
- Nov 2 T Gottlieb: *Presidential Suite*
- Nov 3 W Scheidt*: *Concertus V*
- Nov 4 T Haydn: *Symphony No. 12 in E major*
- Nov 5 F Sibelius: *En Saga*
- Nov 8 M Bax*: *November Woods*
- Nov 9 T Debussy: *Romance for the Piano*
- Nov 10 W Couperin*: *Pieces for Two Harpsichords*
- Nov 11 T Bliss: *Concerto for Two Pianos*
- Nov 12 F Borodin*: *Symphony NO. 1 in E flat major*
- Nov 15 M Gaubert: *Suite for Flute*
- Nov 16 T Hill*: *The Lost Hunter*
- Nov 17 W Sinding: *Romance in D major*
- Nov 18 T Loeillet*: *Sonata in B minor*
- Nov 19 F Korngold: *Much Ado About Nothing*
- Nov 22 M W.F. Bach*: *Sinfonia in D minor*
- Nov 23 T King Alfonso X*: *Tres cantigas del rey*
- Nov 24 W F. Benda: *Violin Concerto in E flat major*
- Nov 25 T Busoni: *Prelude and Gigue*
- Nov 26 F Beriot: *Concerto No. 9 in A minor*
- Nov 29 M Donizetti*: *String Quartet No. 15*
- Nov 30 T Förster: *Horn Concerto in E flat major*

Siskiyou Music Hall

- Nov 1 M Schuman: *New England Triptych*
- Nov 2 T Haydn: *Sinfonia Concertante in B flat*
- Nov 3 W Mozart: *Clarinet Concerto in A, KV622*
- Nov 4 T Brahms: *String Quartet No. 2 in A minor*
- Nov 5 F J.S. Bach: *Suite No. 3 in D, BWV 1068*
- Nov 8 M Vaughn-Williams: *String Quartet No. 2*
- Nov 9 T Bax*: *Symphony No. 6 (11/8)*
- Nov 10 W Couperin*: *Concerto No. 11*
- Nov 11 T Liszt: *Sonata in B minor*
- Nov 12 F Borodin*: *Prince Igor*
- Nov 15 M Hummel*: *Piano Trio in E flat, Op. 12 (11/14)*
- Nov 16 T Mozart: *Divertimento No. 17, K.334*
- Nov 17 W Rachmaninov: *Symphony No. 3 in E flat minor, Op. 30*
- Nov 18 T Prince Louis-Ferdinand*: *Octet, Op. 12 in F*
- Nov 19 F Ippolitov-Ivanov*: *Caucasian Sketches No. 2*
- Nov 22 M Britten*: *Suite on English Folk Songs, Op. 90*
- Nov 23 T DeFalla*: *El Amor Brujo*
- Nov 24 W Mendelssohn: *String Quartet in A minor*
- Nov 25 T Mark O'Connor: *Fiddle Concerto No. 1*
- Nov 26 F Virgil Thomson: *Symphony No. 3*

Nov 29 M Rubinstein*: *Piano Concerto No. 1, Op. 25*

Nov 30 T Alkan*: *Sonate de Concert in E, Op. 47*

HIGHLIGHTS

Leonard Bernstein: An American Life

November 7 · Bernstein: The Conductor Part 1
In part one of two hours, we discuss Bernstein's evolution as a conductor.

November 14 · Bernstein: The Conductor Part 2
In part two of the "The Conductor", we cover how Bernstein's interpretations of the classics differ from those of other great conductors.

November 21 · Crossroads (1968-1978)
We follow Bernstein as he leaves the Philharmonic in 1968 to concentrate more on composition.

November 28 · Bernstein: The Composer Part 1
In part one of two hours, we examine Bernstein's body of composed music.

JPR's Saturday Morning Opera with Don Matthews

November 6 · Die Meistersinger von Nürnberg by Wagner (9:30 curtain)

José van Damm, Alan Opie, René Pape, Albert Dohmen, Robert Saccà, Gary Martin, John Horton Murray, Richard Byrne, Steven Tharp, Kevin Deas, Stephen Morscheck, Kelly Anderson, Ben Heppner, Herbert Lippert, Karita Mattila, Iris Vermillion, Chicago Symphony Orchestra and Chorus, Georg Solti, conductor.

November 13 · Adriana Lecouvreur by Francesco Cilea

Renata Scotto, Plácido Domingo, Sherrill Milnes, Elena Obraztsova, Giancarlo Luccardi, Florindo Andreolli, Lillian Watson, Anne Murray, Paul Crook, Paul Hudson, Ambrosian Opera Chorus, Philharmonia Orchestra, James Levine, conductor.

November 20 · Gloriana by Benjamin Britten

Josephine Barstow, Philip Langridge, Della Jones, Jonathan Summers, Yvonne Kenny, Alan Opie, Richard van Allan, Bryn Terfel, Willard White, John Shirley-Quirk, John Mark Ainsley, Orchestra and Chorus of the Welsh National Opera, Sir Charles MacKerras, conductor.

November 27 · Falstaff by Verdi

Bryn Terfel, Thomas Hampson, Daniil Shtoda, Enrico Facini, Anthony Mee, Anatoli Kotscherga, Adrienne Pieczonka, Dorothea Röschmann, Larissa Diadkova, Stella Doufexis, Rundfunkchor, Berlin Philharmonic, Claudio Abbado, conductor.

Saint Paul Sunday

November 7 · Chamber Music Society of Lincoln Center

Antonín Dvořák: *Sextet for 2 violas and 2 cellos in A major, Op. 48; II. Dumka. Poco allegretto; III. Furiant. Presto; IV. Finale. Tema con variazioni*
Derek Bermel: *Soul Garden for viola and string quintet (excerpt)*

Wolfgang Amadeus Mozart: *Quintet in E-flat major, K. 614; I. Allegro di molto; V. Allegro*

November 14 · Garrick Ohlsson, piano

Ludwig van Beethoven: *Sonata No. 32 in c minor, Op. 111*

—I. Maestoso: *Allegro con brio ed appassionato*
Alexander Scriabin: *Etude Op. 2, No. 1; Etude Op. 8, No. 4; Etude Op. 8, No. 12; Etude Op. 42, No. 5; Poemes Op. 69, No. 1 and 2; Sonata No. 5, Op.*

November 21 · OPUS ONE

Aaron Jay Kernis: "Mozart en Route" or "A Little Traveling Music" (1991)

Wolfgang Amadeus Mozart: *Quartet in g minor for piano and strings, K. 478; I. Allegro*

Johannes Brahms: *Piano Quartet No. 3 in c minor for piano and strings, Op. 60; I. Allegro non troppo; III. Andante*

November 28 · Kronos Quartet

Hildegard von Bingen, arr. Marianne Pfau: *O Virtus Sapientie*

Harry Partch, arr. Ben Johnston: *Two Studies on Ancient Greek Scales; I. Olympos' Pentatonic; II. Archytas' Enharmonic*

Jack Body: *Long-Ge*

Sigur Rós, arr. Stephen Prutsman: *Flugufrelsarinn (The Fly Freer)*

Traditional, arr. Tony MacMahon and Stephen Prutsman: *An Buachaillín Bán (The Fair-Haired Boys)*

Tanburi Cemil Bey, arr. Stephen Prutsman: *Evic Taksim*

Blind Willie Johnson, arr. Stephen Prutsman: *Dark Was the Night, Cold Was the Ground*

Alfred Schnittke, arr. Kronos Quartet: *Collected Songs Where Every Verse is Filled with Grief (from Concerto for Mixed Voices)*

From The Top

November 6 · This week, *From the Top* comes to you from the famous Heinz Hall in Pittsburgh, where the city's great orchestra, The Pittsburgh Symphony, accompanies teenagers in music by Debussy, Mendelssohn and Tchaikovsky. The symphony will also perform a moving remembrance to the tragedy of 9/11, written by an extraordinary 11-year-old composer. Additionally, you'll meet a talented young harpist who grew up as part of the symphony's family as well as a young violinist who thinks she'll survive at conservatory next year eating nothing but toast!

November 13 · *From the Top* comes from its home venue, Jordan Hall in Boston this week.

November 20 · *From the Top* is in Chattanooga, TN this week featuring talented teens aged 16-18. You'll hear the beautiful Sicilienne from Faure's "Pell as et M lisande" played for you by a young flutist from Jonesboro, and the Paganini Cantabile in D performed by a violinist from Knoxville. Also, a message from the President of the University of Kentucky makes a dream come true for the young guitarist on today's show.

November 27 · The beautiful Moody Concert Hall at University of Alabama is the site for this week's *From the Top*.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

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YREKA 89.3 FM

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

November 7 · Hiromi Uehara

Hiromi Uehara is a brilliant young pianist from Japan, by way of Berklee College of Music. Her exciting mixture of musical genres and high-energy playing is made even more thrilling by her amazing technique and complex ideas. She demonstrates her original approach with her own tune, "The Tom and Jerry Show," a frenetic tune inspired by the famous cartoon.



Hiromi Uehara, a brilliant young pianist from Japan, performs November 7th on *Piano Jazz*.

November 14 · Tony Bennett

Tony Bennett is one of the great American singers, known throughout the world for his mellow tenor voice and swinging bel canto style. Bennett talks about his love of painting, his favorite songwriters, and the significance of the American popular song. He and McPartland perform "Wrap Your Troubles in Dreams," "All of Me," and other great standards.

November 21 · Randy Weston

Pianist Randy Weston's rich sound and rhythmically inventive style was born in New York's bebop scene.

Early on, he was inspired by the originality and explorations of Monk; and, later, he became interested in traditional African music, all of which led to a remarkable and ingenious style. On this *Piano Jazz* from 1982, Weston plays his African inspired tune "Night In M'Bari," and McPartland joins in for another Weston piece, "Hi Fly."

November 28 · Geoffrey Keezer

Pianist and composer Geoffrey Keezer is a young pianist with a dazzling technique and a wide range of expression. Jumping genres and seeking out cross-cultural collaborations, Keezer has taken his multitude of musical experiences and crafted an original and compelling style. He joins McPartland for a free improvisation, and plays his own piece, "The Horsewoman."

New Dimensions

November 6 · *Making Love Last A Lifetime* with Linda & Charlie Bloom

November 13 · *Cosmocracy: Democracy for the Cosmos* with Henryk Skolimowski

November 20 · *Psychosomatic Wellness* with Candace Pert & Mike Ruff

November 27 · *The Physiology of a Peak Experience* with James Austin

The Thistle & Shamrock

November 7 · Simon Bradley and Luke Plumb

Distill the essence of Asturian band Llan de Cubel and Scots line-up Shoooglenifty, and you may find yourself in the company of fiddler Simon Bradley and bouzouki player Luke Plumb. They work together as a duo when not with their bands (or sitting and chatting with Fiona!)

November 14 · You Cannot Be Serious

Sad lovers' laments and tragic ballads, although gorgeous, can weigh heavily on the heart. For the opposite sensation, check this week's music. We reprise the ever-popular Bricklayer's Song ("Why Paddy's not at work Today"), along with other lyrics to raise a few laughs.

November 21 · Strings and Things

Under the spotlight this week: duos, trios, and bands that bring together a range of things strunged to good musical effect. Listen for banjos, fiddles, harps, mandolins, bouzoukis, and citterns from Old Blind Dogs, Lunasa, and Darol Anger who first pairs his fiddle with Natalie MacMaster's and then with Alasdair Fraser's.

November 28 · Giving Thanks

Join us for music of friendship, fellowship, and community. John Wright, The Poozies, The Voice Squad, Dougie MacLean, and Pierce Pettis lead some of the choruses.



The Poozies perform during a special "Giving Thanks" edition of *The Thistle & Shamrock*.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

FETTUCINE WITH GARLICKY CLAM SAUCE

(Makes 6 servings)

- 1/3 Cup Extra-virgin olive oil
- 1 lrg Onion, chopped
- 1 med Yellow bell pepper, diced
- 3 cloves Garlic, peeled & chopped
- 1/2 tsp Italian seasoning
- 2 6 1/2 oz Can minced clams, undrained
- 1/2 cup Dry white wine or chicken stock*
- 1/4 cup Water
- 3 sprigs Fresh parsley, chopped
- 1 tsp Kosher salt
- 1/2 tsp White pepper
- 1/4 tsp Red pepper flakes (optional)
- Grated fresh Parmesan cheese
- 1 lb Fettucine noodles
- *You may also substitute vegetable stock

Heat large sauté pan; add olive oil, onion, bell pepper, garlic and Italian seasoning; sauté until onions are softened, about 3 minutes. Add clams, and sauté for about 2 minutes more. Add white wine and water or stock, and cook until wine reduces slightly, about 2-3 minutes. Add parsley, Kosher salt, white pepper and red pepper flakes; reduce heat, and simmer for about 1/2 hour or longer. (The longer you simmer, the more flavorful the dish.) While the sauce simmers, prepare noodles according to package instructions. Drain. Pour clam sauce over noodles, sprinkle with Parmesan cheese, and serve immediately.

Nutritional Analysis:

- Calories 12% (232 cal)
- Protein 14% (7 g)
- Carbohydrate 7% (25.7 g)
- Total Fat 13% (10.1 g)
- Saturated Fat 5% (1.37 g)
- Cholesterol 4% (7.5 mg)
- Dietary Fiber 7% (2 g)
- Calories from Protein: 13%,
- Carbohydrate: 46%, Fat: 41%

News & Information Service

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TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

To be announced

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service



A Prairie Home Companion

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Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

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Sundays at 12 noon**

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BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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◆ Artattack Theatre, 310 Oak St., Ashland, presents *The Glass Menagerie* by Tennessee Williams from November 5 through December 6 at 8 p.m. Fri/Sat/Mon and 2pm Sunday. In the timeless, spaceless realm of memory and poetry, a man is haunted by the family he sought to escape. Despite his attempts to hide in drink and the fantasy life of the movies, the tiniest reflection of light on glass brings Tom back. His beautiful and suffering sister, Laura, awaits him there, along with his over-aged debutante of a mother who tried desperately to raise normal children. artattack re-imagines this American classic. (541) 482-6505 www.artattacktheater.com

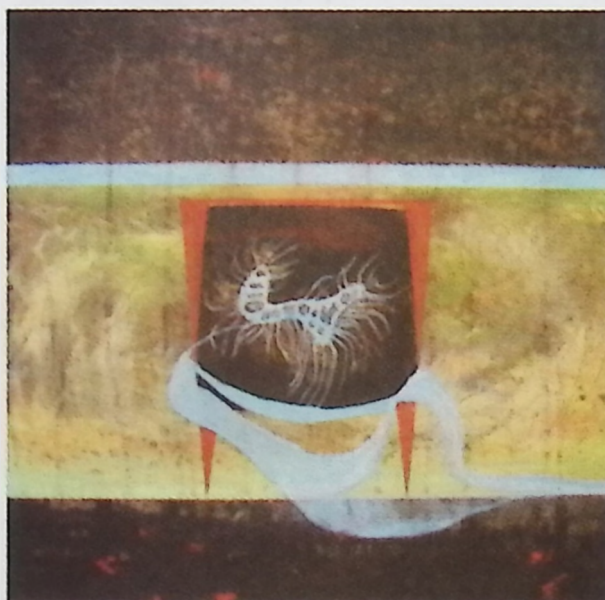
◆ Oregon Cabaret Theatre continues its presentation of *Pete N' Kcely*, through November 7. Two of America's singing sweethearts of the '50s and '60s end their marriage and doom their solo careers. Years later they're brought together for a splashy TV reunion. The show features classic tunes plus fun surprises Monday-Thursday @ 8 p.m. and Sunday brunch matinees @ 1 p.m. Located at 1st & Hargadine, Ashland. (541) 488-2902

◆ Craterian Performances presents *Tap Dogs Rebooted* on Wednesday, November 3 at 8 p.m., \$38, \$35, \$32; *Turtle Island String Quartet* on Tuesday, November 9 at 8 p.m., \$27, \$24, \$21, Youth (0-18) \$20, \$17, \$14; *GingerBread Jubilee Holiday Benefit* on Thursday/Friday/Saturday, November 11/12/13; *Smokey Joe's Café* on Sunday, November 14 at 8 p.m., \$56, \$50, \$44, \$38; *Yaelisa & Caminos Flamencos*, Friday, November 19 at 8 p.m., \$35, \$32, \$29, Youth (0-18) \$26, \$23, \$20. To purchase tickets call (541) 779-3000 or visit the box office at 23 S. Central Avenue, Medford. www.craterian.org

◆ Camelot Theatre Company continues its presentation of *Inherit the Wind* by Jerome Lawrence through November 28. *Inherit the Wind* is the dramatized, fictionalized, consolidated account of the once-famed Scopes "Monkey Trial" of 1925 in Dayton, Tennessee, that pitted two intellectual greats of the time against each other. 8 p.m. on Thurs/Fri/Sat. and matinees Sun. 2 p.m. at Talent & Main St., Talent. (541) 535-5250.

Music

◆ St. Clair Productions presents Mark Nelson and Pop Wagner on Saturday, November 13 at 8 p.m. at the Unitarian Center, 4th and C Streets, Ashland. Mark Nelson, dulcimer and Hawaiian Slack Key Guitar, is an engaging performer, artfully weaving stories and humor with heartfelt music to transport the audience. Pop Wagner has quite the reputation as a singer, picker, lasso twirler and downright funny guy. His cow-



Ambus Art features mixed media pieces from member/artist Eileen Bowie.

boy anthems crackle with the warmth of a prairie campfire and his old time fiddle tunes set toes a-tappin' while he serves up spellbinding rope tricks and tall stories—all with dose of friendly humor. For tickets and information call (541) 535-3562 or www.stclairvents.com

◆ Chamber Music Concerts offers a unique alternative to the upcoming parade of tradition-

al holiday concerts. The Aulos Ensemble, with Soprano Julianne Baird, presents an innovative blend of flute, oboe, violin, cello, and harpsichord, and features an uncompromising standard of excellence in performance. Performance to include Vivaldi—*Concerto Grosso in G Minor, RV 107*, F. Scarlatti—*Cantata Pastorale*, Corrette—*Symphonie de Noel*, and Traditional Carols. Tickets \$26/\$29 (subscriptions available). Matinee performance on Sunday, November 28 at 3:00 p.m. at the Music Recital Hall, Southern Oregon University. (541) 552-6154 or www.sou.edu/cmc

◆ The Rogue Theatre, 143 SE H Street, Grants Pass presents *Dan Hicks & His Hot Licks* on Saturday, November 6, 2004 at 8pm. Tickets are \$25 advance; \$30 at the door. For ticket information call (541) 471-1316.

◆ Rogue Valley Symphony's November 2004 Symphony Series II presents Harpist Laura Zaerr performing *Renie, Harp Concerto in c minor*, Todd Barton performing *Cymbeline* suite, and Tchaikovsky's *Symphony no. 5* on Friday, November 19 at 8pm at the SOU Music Recital Hall, Saturday, November 20 at 8pm at the Craterian Ginger Rogers Theater, and on Sunday, November 21 at 3pm at the GPHS Performing Arts Center. Visit www.rvsymphony.org or call (541) 552-6398 for more information.

◆ Music at St. Mark's presents: November 7, 3 p.m.: *Evensong for All Saints*. The St. Mark's Chancel Choir will sing Howells' "*Magnificat and Nunc Dimittis (Collegium Regale)*" and Franck's "*Psalm 150*." Nov. 14, 3 p.m.: Beethoven's *Violin Sonatas, Part 3*, presented by Larry Stubson, violin, and Janis Rands, piano. Both events will be presented at St. Mark's Episcopal Church, 5th and Oakdale, Medford, (541) 858-8037. The events are free and a reception will follow each.

Exhibits

◆ Schneider Museum of Art of Southern Oregon University presents the current exhibition: *Eloquent Objects: Selections from the Rogue Valley Collections*. *Eloquent Objects* is an exhibition that allows us a glimpse into the nature of our local collectors. The selections are from John barker, David Bobb, Chris and Susan Hearn, Wolfgang and Kris Hoppe, Robert and Dana Johnson, and The Schuman Collection. The exhibition will continue through December

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Chamber Music Concerts presents The Aulos Ensemble with soprano Julianne Baird (inset) November 28 at 3:00 p.m. in Ashland.

11, 2004. (541) 552-8248 or www.sou.edu/sma

◆ **AMBUS ART** will feature mixed media pieces from member/artist Eileen Bowie, who continues her investigations into the relationship of time, memory and reality. In addition, works from all the gallery members and consignees will be on display. The exhibit runs through November 27th. A reception for the artist will be held on Friday, October 29th at 5:00 p.m. AMBUS ART is located on the main floor in the Historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-4477. www.ambusart.com

Other Events

◆ **CLAYFOLK POTTERY SHOW & SALE.** Members of Clayfolk present their 29th Pottery Show & Sale at the Jackson County Expo in Central Point, Oregon. The show opens Friday, November 5th from 4 to 9 p.m. and continues through Sunday, November 7th. Hours on Saturday are 10 a.m.-7 p.m. and on Sunday 10 a.m.-4 p.m. This is the region's largest display of handmade pottery and sculpture featuring 60 artists from Oregon. There will be an area for a children's "hands on" experience in clay, educational videos, and demonstrations with potters throwing on the wheel. Scheduling will be posted each day. On Friday the first day of the show, there will be live music.

◆ **WOMEN WORKS 2004 ANNUAL ARTS & CRAFTS SHOW & SALE.** On Saturday, November 27th from 10 a.m.-5 p.m. Women Works holds its 15th Annual Celebration of arts and crafts at the Ashland Community Center. Known for its intimate atmosphere and its outstanding showcase of local artists, Women Works offers clothing, jewelry, paintings, silks, photography, sculpture and pottery for sale. In

the 14 years of Women Works shows, we have created a beautiful, calm atmosphere in which to experience local women's creations. Being a small venue (only 20 women) allows for personal connections with the artists.

◆ **25th ANNUAL SISKIYOU WOODCRAFT GUILD FALL SHOW.** Once again the Siskiyou Woodcraft Guild presents its annual Fall show celebrating its 25th year! The show, long a traditional favorite during the Thanksgiving Holiday weekend, will exhibit a wide representation of the work of Rogue Valley master craftsmen working with domestic and exotic woods. The show will be open Friday, November 26th from 10 a.m. to 7 p.m., Saturday, November 27th from 10 a.m. to 6 p.m. and Sunday, November

28th from 10 a.m. to 4 p.m. at the Festival Great Hall, 70 Main Street, Ashland, just around the corner from the Oregon Shakespeare Festival. Admission is free. For further information call Tom Phillips at (541) 482-4829.

KLAMATH FALLS

Theater

◆ Linkville Players presents *Drowning Sorrows*, written by Douglas Post, directed by Pamela Ruddock. Friday and Saturday evenings at 8 p.m., November 12 through December 4. *Drowning Sorrow* is a dramatic soap opera set in a tropical bar on the Caribbean island of St. John. Full of twists and turns, with an ambiguous ending, this philosophical mystery is a tantalizing evening of theatre. Tickets \$7/\$11 at the Linkville Playhouse, 201 Main Street, Klamath Falls OR. Telephone (541) 882-2586 for ticket information and reservations.

Music

◆ Ross Ragland Theater presents *American Indian Dance Theater* on Wednesday, November 3rd at 7:30 p.m. This internationally renowned, large-scale professional dance company combines influences from the musical, dance and storytelling traditions of ten tribes. On Tuesday, November 30th at 7:30 p.m. *The Nutcracker* will be back by popular demand, with the Eugene Ballet Company and local youth dancers. Treat your family to this enchanting holiday tradition, full of colorful sets, incredible costumes and music, and whimsical dancing to stir our sugarplum dreams. Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls. For ticket information contact (541) 884-LIVE or www.rrtheater.org

UMPQUA

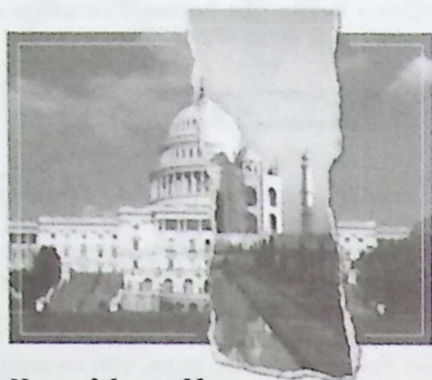
Music

◆ Umpqua Symphony Association welcomes back this premier university orchestra playing works of Rossini,

CONTINUED ON PAGE 31



Members of Clayfolk present their 29th Pottery Show & Sale at the Jackson County Expo in Central Point, Oregon.



News of the world in your own backyard.

Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies, and the Corporation for Public Broadcasting

Ham Radio



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**SATURDAYS
AT 9 PM**
Rhythm & News



RECORDINGS

Keri Green

The Carter Family Legacy

"The Unbroken Circle" Dualtone Records, 2004

If you have listened to or performed American-made music, you *must* count among your influences a particular super-group of Americana musicians. Either directly or indirectly, your repertoire has been sculpted by a superb group of artists of a previous age. No, it's not The Monkees; I'll write my next column on that divergent phenomenon. It's the Carter Family, described as the most influential group in country music history.

Sure, you've heard of them. But maybe you're not entirely sure where you've heard of them, or even why you've heard of them. But I can guarantee you, the Carter Family is everywhere in music land. Songs like "Keep On the Sunny Side" and "Will The Circle Be Unbroken" are as ubiquitous as chewing gum on the sidewalk. Speaking of "Chewing Gum," it was recorded by the Carters in 1928. For those of you who know

you've been under the Carter Family influence, name all the versions of "Single Girl, Married Girl" and "No Depression (in Heaven)." And for extra credit: Which two of the earliest recorded Carter Family songs did Joan Baez record on her 1960 debut lp? Answer: "Wildwood Flower" recorded in 1928 and "Little Moses" recorded in 1929.

The Carter Family story hails from a tip of Virginia that intrudes into the corner where Tennessee meets southeastern Kentucky. Clinch Mountain rises to the west and Bristol is reached to the south and east. A.P. Carter, born Alvin Pleasant Delaney

Carter in 1891, met Sara Dougherty (b.1898) and married her in 1915. Legend is that



while roaming the countryside selling his beloved fruit trees, A.P. heard the strains of an autoharp and the voice of a beautiful siren coming from a front porch in Virginia, singing "Engine 143." Sara's cousin Maybelle Addington (b.1909) married A.P.'s brother Ezra and became the third member of the trio. Between August 1, 1927 and October 14, 1941, the Carter Family made nearly three hundred recordings. When the original Carter Family disbanded in 1943, Maybelle continued playing music with her daughters Helen, June and Anita. Mother Maybelle Carter passed away in 1978, but her daughters continued on as a part of the Johnny Cash Show until Johnny and June's retirement from the road in 1997. A.P. and Sara's children, Janette and Joe Carter, carry on


“
THE CARTER FAMILY
TRANSFORMED AND
POPULARIZED HILLBILLY,
GOSPEL, AND TRADITIONAL
MUSIC, ADDING VOCALS AND A
STYLE OF GUITAR PLAYING
KNOWN AS "CARTER-PICKING"
THAT STILL EXISTS TODAY AS A
DOMINANT TECHNIQUE.

the family's musical heritage to this day. The Carter Family became the first group to be elected into the Country Music Hall of Fame in 1970, a fitting tribute to their immense influence and legacy.

A.P. Carter was a minstrel, song collector, and songwriter. Much of what is attributed to him is original material, and other works are reconstituted folksongs of British and Appalachian origin from the public domain. "Keep On the Sunny Side," for example, was first copyrighted and published in 1899, but the Carters were the first to record it. The Carter Family trans-

formed and popularized hillbilly, gospel, and traditional music, adding vocals and a style of guitar playing known as "Carter-picking" that still exists today as a dominant technique. For decades, guitar players the world over have studied the original recording of "Wildwood Flower" to learn Mother Maybelle's technique. On her Gibson L-5 guitar, Maybelle played a lead on the bass strings, tuning the guitar down from the standard pitch. It's a style that is still the mainstay of bluegrass guitarists.

The Carter Family sang a pure, simple harmony, selecting songs that paint a distinct picture of life in the southern United States in the early 20th century. These songs are as relevant today as they were when they were originally written and performed. There is something universally and timelessly understood about songs of hope, despair, love and love lost, faith and perseverance, that inspires still a retinue of troubadours to resurrect these old songs. A.P. Carter's "No Depression in Heaven," penned in 1936, was born from a collective anxiety about economic uncertainty and political instability. Today, in a new collection of Carter Family songs compiled by Johnny Cash and June Carter Cash's son John, it's Sheryl Crow's interpretation and stripped down delivery we hear conveying A.P.'s words of hope to a beleaguered society.

In the 1930's and '40s, despite the hard economic times, record companies and radio stations discovered America's hunger for the homey sounds of artists like the Carter Family. Victor's 1929 coupled release of "Forsaken Love" and "Wildwood Flower" eventually amassed sales of over 120,000 copies. Sales of 100,000 units were considered high for a country singer in the 1920's. Present day audiences are finding delight in restructured sounds from a bygone era that contributed much to the historical record of American music. The Carter Family continues as a force that lives beyond the mortal breath of its original members. John Carter Cash writes: "In 1933, the Carter Family asked the question 'Will the Circle Be Unbroken?' Undeniably, the answer is no." 

Keri Green co-hosts *The Folk Show* on JPR's *Rhythm & News Service*, Sundays at 6 p.m. Tune in for "The Unbroken Circle: The Musical Heritage of The Carter Family" hosted by John Carter Cash during *The Folk Show* on Sunday, November 28 at 8 p.m.

ARTSCENE *From p. 29*

Mozart, and Kodaly. Featured soloist will be Nancy Andrew, faculty artist, performing Mozart's Concerto in D Major for Flute and Orchestra. Dr. Wayne Bennett, Conductor. Saturday, November 20th at 7:30 p.m. at Umpqua Community College, Jacoby Auditorium, Roseburg. (541) 672-2407.

NORTH STATE

Music

◆ North State Symphony presents *The Titan* on November 20th at the Cascade Theater in Redding at 2 p.m. and on November 21st at the Laxson Auditorium in Chico at 7:30 p.m. Come hear two pianists play virtuosic music by Grieg and elegant, refined music by Mozart. Gustav Mahler's music has never been more popular than it is today. His magnificent first symphony—*The Titan*—is a tour-de-force of emotions, melodies, and spectacular sound. Come hear the North State Symphony play its first Mahler. Call (530) 243-8877 for ticket information.

Exhibits

◆ Humboldt Arts Council continues its presentation *Concerning the Individual*, outdoor steel sculpture by Jason Butler, through Feb. 20, 2005, at Morris Graves Museum of Art. Surface detail, volume, and proportion assume metaphorical value in relation to figurative abstraction. (707) 442-0278

OREGON & REDWOOD COAST


Music

◆ The Brookings 2004 Friends of Music Concert Series presents *Frank Wiens*, pianist, on Sunday, November 7 at 3 p.m. Frank Wiens, Professor of Piano at the University of the Pacific in Stockton, California, is a winner of major awards in prestigious American competitions and has given annual concert tours across the U.S. since 1974. Concert will be held at the Calvary Assembly of God Church, 518 Fir St.,

Brookings, Oregon. Tickets are \$15/Adults, \$2/Students. For more information call (541) 469-4243 or (541) 469-4499.

◆ Del Norte Association for Cultural Awareness presents Narada recording artists Eric Tingstad (guitars) and Nancy Rumbel (oboe/English horn/ocarinas) on Saturday, November 13th at 7:30 p.m. at the Crescent Elk Auditorium, 994 G Street, Crescent City, CA. Tingstad & Rumbel produce lilting music that uniquely blends elements of jazz, ethnic folk, progressive rock and classical music. Since their performance here in 1999, Tingstad & Rumbel's *Acoustic Garden* CD garnered a Grammy for Best New Age Album. (707) 464-1336.

Exhibits

◆ Artwalk Committee presents a self-directed tour of art places in the historic downtown core of North Bend every second Thursday of the month, 5-8 p.m., through December 9. Participating locations on Sherman and Union Avenues provide maps. (541) 756-1697. 

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

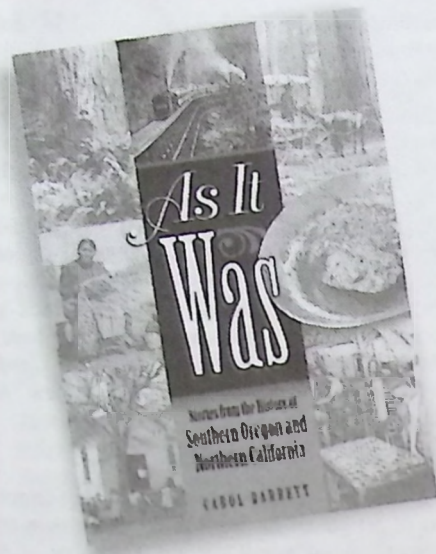
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Rhythm & News
and Saturdays at 10 am on
News & Information

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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Wagons Over the Mountains – 1844

Twenty-six men, eight women and seventeen children with eleven wagons headed west in 1844. Elisha Stevens was their leader and a determined group they must have been. They were from the plains and knew nothing about mountains when they left the Missouri flats. Wagons couldn't go over the rugged Sierra Mountains but this party didn't know that so they kept pushing on, widening the paths and opening the trail. Finally they left six of their wagons at what was later known as Donner Lake. The other five wagons were unloaded and hauled over a thousand foot granite slope going a foot at a time.

These were the first wagons over the Sierra Mountains and the momentous date is thought to be November 25, 1844. This was the beginning of the California Trail. Five wagon trains used the trail the next year with a hundred following the year after.

Source: *They Saw the Elephant*, Levy

Reading/Redding – 1844

Pierson Barton Reading arrived in Northern California in 1843 and became one of the area's most outstanding citizens.

Reading joined a large party of emigrants in 1843. At Fort Hall those heading for California broke off from the main wagon train. Reading went with a group who blazed a new trail from Fort Boise to Sutter's Fort.

In May 1844 Reading applied to the Spanish governor for a grant of land along the west bank of the Sacramento River. It contained 26,000 acres. Here he lived, planted cotton, tobacco, fruit trees and raised cattle and horses. He had no neighbors but kept a huge lantern on the roof of his house to signal a welcome to any travelers in the area.

When gold was discovered, Reading went to Sutter's Fort. He thought the gold

bearing soil conditions similar to parts on his own holdings. When he got home, he found he was correct. He discovered gold on Clear Creek at a spot known as Reading's Bar. A similar bar in the Trinity area is also called Reading's Bar. Here he later washed \$80,000 worth of gold.

The town of Redding was named for Pierson Reading. An attempt to correct the mistake in the spelling only caused confusion and "Redding" won out.

Source: Shasta County, *Centennial Edition*

Klamath Exploring Expedition – 1850

A stock company was formed in San Francisco and named the Klamath Exploring Expedition. But, when they sailed up the coast, they passed right by the Klamath River and went on to the Rogue River.

It was the schooner, *Samuel Roberts* that set sail from Sausalito on July 7th, 1850 and spent fourteen days reaching the mouth of the Rogue. A whale boat was sent out to explore the entrance but it was wrecked and two of the crew drowned. The other three were captured by the Indians as they reached the shore. The captain of the schooner decided to risk entering the harbor to rescue the three crewmen. This they were successful in doing but from there on, they had trouble with the Indians.

Still intent on exploring the Rogue River, nine men were sent out. Those left behind had to be on constant guard as the Indians crowded around the ship and stole everything they could find, even tearing chunks of copper off the ship's sides.

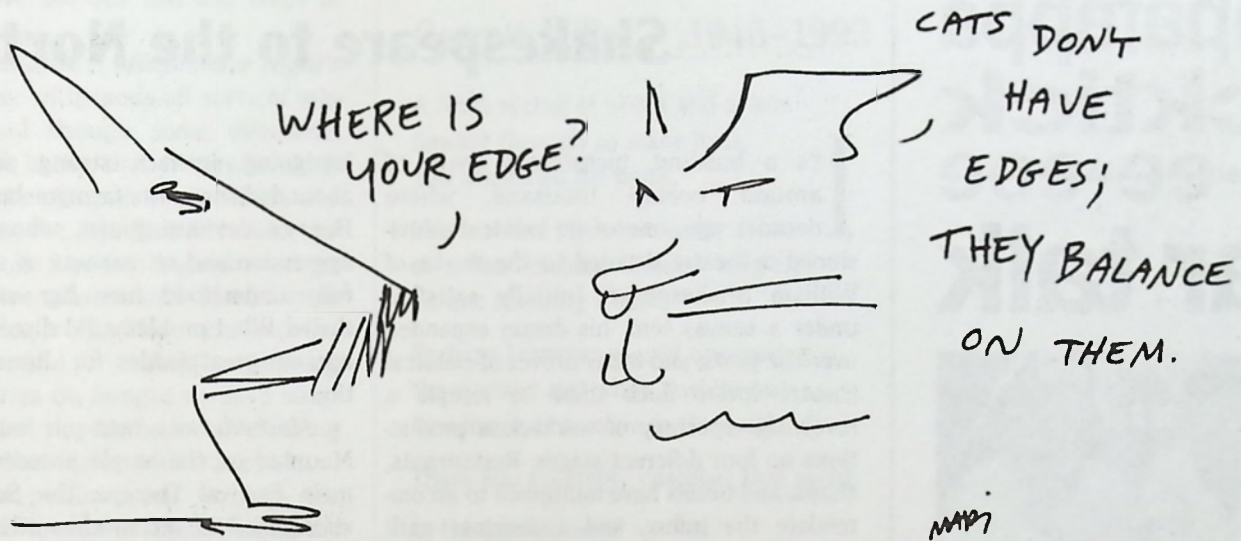
The party exploring up the river found it to be a series of rapids. They would get out of the boat and pull it up the rapids while wading knee deep in water. All the while the Indians were stealing from the boats as they pretended to help. Finally the explorers gave up and went back the few miles they had been able to go up the river.

Deciding that the Rogue River was not suitable as a way to reach the gold fields,



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

the Samuel Roberts went off to explore the line further north.

Source: *The Historical Development of Southern Oregon 1825-1852*, Guest



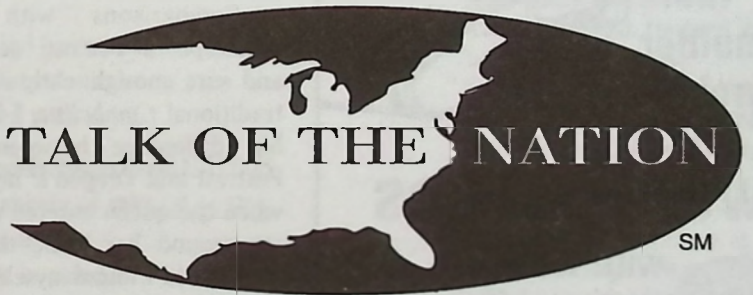
Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNE IN

THE BLUES SHOW

Saturdays 10pm on Rhythm & News

THE TALK OF THE NATION

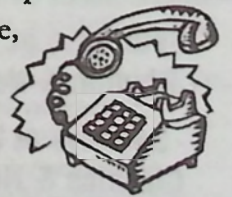


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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

Shakespeare to the North

It's a bustling, picturesque town of around twenty thousand, where decades ago, one of its residents envisioned a theatre devoted to the works of William Shakespeare. Initially satisfied under a canvas tent, his dream expanded over the years, and today droves of classical theatre lovers flock there to sample a revolving repertory of world-class productions on four different stages. Restaurants, shops, and hotels have multiplied to accommodate the influx, and a designer park boasts a pond full of swans.

A profile of Ashland? Try its north-of-the-border cousin, Stratford, Ontario, an hour-and-a-half drive from Toronto. Last August, there we were, doing the tourist thing, clutching our visitors' guides to the Stratford Festival of Canada and tickets to eight plays, four of them Shakespeare.

Comparisons with the Oregon Shakespeare Festival seemed inevitable, and sure enough, early in our first play, a traditional *Cymbeline*, I began to notice a big difference between the Stratford Festival and Oregon's: my attitude. It was when the queen entered wearing a live ferret around her neck, then fumbled and dropped it: I found myself actually enjoying the *faux pas*, which would have set me squirming with something like wounded pride had it happened at the OSF. When Cloten seemed to have wandered in by mistake from the *Guys and Dolls* up the street, I was almost pleased. It was just fine that his cross between a thug and a clown came nowhere near the sort of man whom *Cymbeline* could claim to miss in battle against the Romans; and he was easily a foot shorter than Posthumus, whom the otherwise astute Imogen had to mistake his headless body for.

Don't misunderstand—there were wonderful aspects to the production, and the Tom Paterson Theatre, an elongated black box that fostered intimacy rather than spectacle, made the intrigue of Shakespeare's complicated plot more

intriguing. In fact, strong performances abounded, my own favorite being Martha Henry's devious queen, whose dance of aggression and retreat was so subtle that I fully understood how her malice could thrive. What problems I'd discerned simply became great fodder for dinner conversation.

Macbeth was next on our schedule. Mounted on the ample proscenium of the main Festival Theatre, the Scottish play succumbed to yet another attempt to find some new and different angle on its time-honored story. Imagine *Macbeth* as Godfather, plunked down in rustic nineteenth century Scotland, complete with interludes of folk song and dance. Or picture Lady *Macbeth* sleepwalking across an expanse of white silk in the glare of ultra-white light, then getting all tangled up in it. The struggle probably represented her descent into the chaotic sea of the unconscious, but as one companion observed, she looked like someone sitting on a beehive waving for help. Then in the final moments of the play, who should reappear bathed in more folk music and otherworldly light but Lady *Macduff*, clutching her two children, causing *Macduff* to drop to his knees, arms outstretched in anguish? Odd? Perhaps odder: the failure of the production didn't depress or annoy us—we chose instead to be amused. *Too bad the Macbeths didn't go after their director instead of Duncan*, we said. In fact, we're still talking about it.

King John back in the Paterson was as clear and clean as *Macbeth* had been incoherent. I had never seen the play staged, and this version set a very high bar, honoring the text's dark, honest, unadorned portrait of war with a dark, honest, unadorned production, featuring dramatic lighting and a versatile rolling scaffold. Again, performances were subdued to the smaller space—a choice that released ominous undertones and made Constance's hysteria that much more potent. The black-and-white palette seemed to turn many moments into vague-

ly familiar old photographs, as if the specific action were part of a documentary about war. When young Arthur is taken off to prison, the scaffold recalls a World War II boxcar, with chilling effect. I think the performance moved us beyond words. Afterwards, we ate our fish and chips in silence.

Unlike *Macbeth*, *A Midsummer Night's Dream* bravely withstands all sorts of mis-treatment, and though some directorial concepts work better than others, it seems to thrive on being spun every which way including over the top. This Stratford version was set in modern Argentina where guards in dark glasses and black berets punctuated the scene. The enchanted forest had regressed to a jungle swarming with feral fairies on bungee cords—a heart of darkness that ripped the lovers' clothing and smeared their faces with war paint.

After this performance, we had our cake and ate it too, earnestly critiquing the inconsistency between the menacing imagery and the comic text, and the tendency of those bouncing fairies to distract from the goings-on below, at the same time that we had been thoroughly entertained by the energy and profusion of this production, thanks to the *Teatro Mechanico* and a particularly appealing set of lovers: Hermia resembled a South American Paris Hilton, while Helena was a Catholic school-girl in blazer and knee socks.

All in all, we missed things in Stratford that we take for granted at the OSF, like leg room, universally fine sight lines, and director's notes in the programs. But these lacks were more than compensated for by Stratford's depth of strong, disciplined actors, probably due in part to its adjunct Conservatory for Classical Theatre Training, which serves as proving ground for the younger members of the company. We've already made plans to revisit the Canadian festival next year, drawn by the opportunity it offers to enjoy world-class theatre in a vacation frame of mind. ☐

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Clair Killen

Garrett Miller 1946–1993

A fresh spring of words and colors
flowing through so many lives.
You awakened my muse.

You traveled your own road
on a fine machine. Chose a long ride
on fast spinning wheels.

Perhaps branches moved uncovering
the evening star while a white owl
flew low over a curve in the road.

There was no empty chamber that night.

In the last moment
the end of pictures and words
the moon lightly took your hand.

Winter On An Oregon Beach

V

All night the wind screamed,
rain battered blurred windows.
Chimney moaned with grief.

Surf chaotic, beach inundated.
Wild wind and sheets of rain.
No courage to walk the
beach today, fire burning.

Airwaves rescue the day.
Irish fiddle and whistle play.
A soft tenor opens my Irish
soul.

My grandfather left Dublin in 1870,
skinny with bad teeth, product of
centuries of English genocide. My dad
born in 1895 had bad teeth.

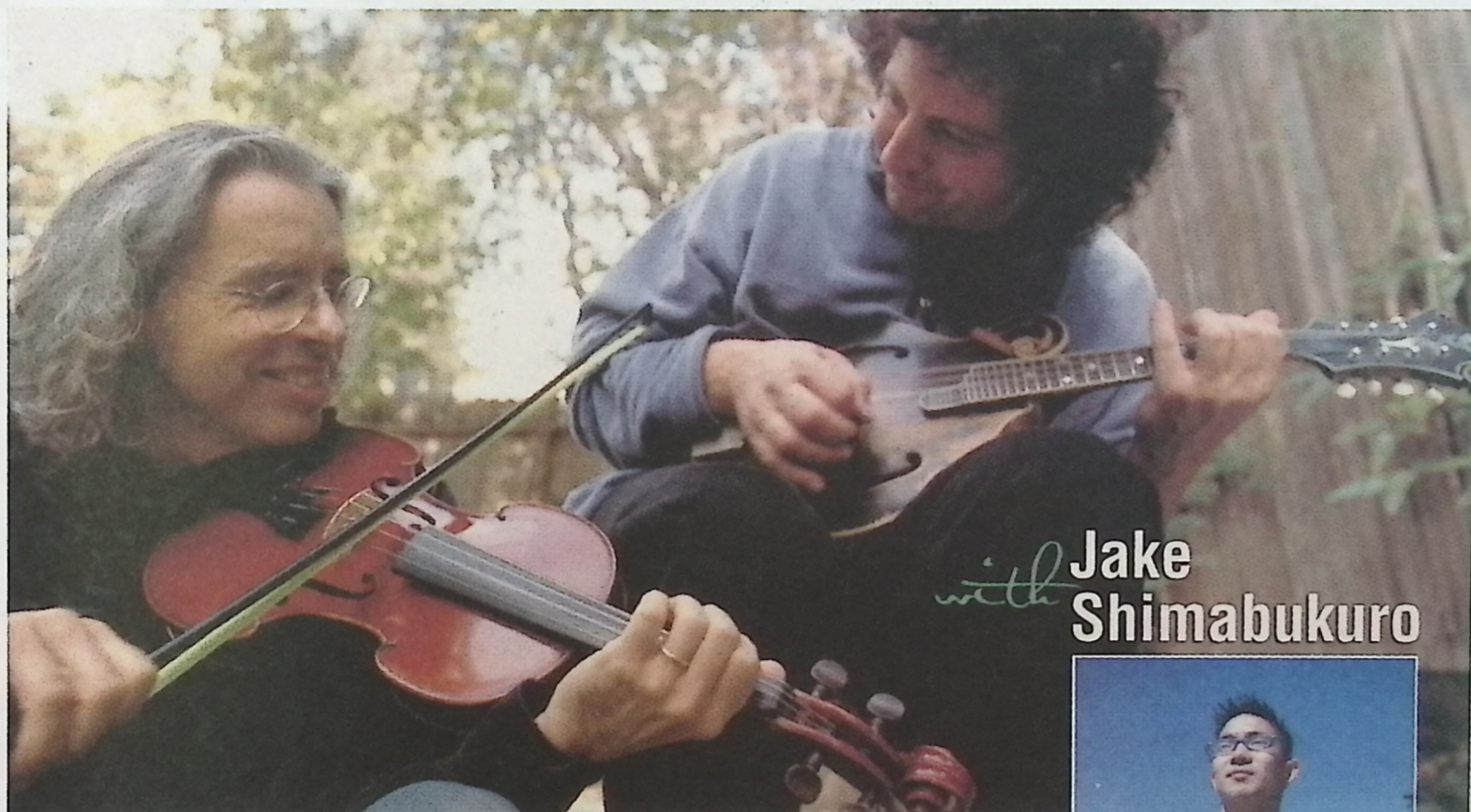
He got a full set of snappers in 1930
in one sitting for \$49. They lasted
until he died in 1937. My teeth
are still with me at twice his age.

Clair Killen was born in Canada in 1920. He lived most of his life in southern California, but the mountains of southern Oregon have been his home for the last twenty-five years. He began to write after attending the summer 1993 Writer's Workshop at Southern Oregon State College with Lawson Inada. In 1999 he published a poetry collection, *Look, No Hands!* (Many Names Press). This month's poems are from a new manuscript, *Views From A Summit*.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street,
Ashland, OR 97520.
Please allow two to four weeks for reply.

JEFFERSON PUBLIC RADIO & THE CASCADE THEATRE PRESENT

THE DAROL ANGER / MIKE MARSHALL DUO



with **Jake Shimabukuro**



**At Redding's historic Cascade Theatre
Saturday, November 13, 2004 / 8pm**

Darol Anger & Mike Marshall are two major forces in contemporary string music today, exploring a musical world stretching from Brazil through the Appalachian hills, by way of Manhattan and the Florida Swamps. The two musicians are also key players in the 25-year-old New American String Band movement.

Both Anger and Marshall have collaborated on projects with the most important contemporary string musicians of our time: David Grisman, Stephane Grappelli, Tony Rice, Mark O'Connor, Bela Fleck, Michael Hedges, Vassar Clements and Edgar Meyer to name a few.

Anger and Marshall continue their international musical odyssey together, featuring the Duo's inimitable, ebullient and fascinating brand of folk-jazz-classical music.

"An abundance of innovative approaches to music"

The Philadelphia Inquirer

"Some of the most gifted and amazing performers in the field"

Oakland Tribune

Opening for the Duo is 27-year-old Hawaii native Jake Shimabukuro. The ukulele his instrument, Shimabukuro covers all types of music from classical to jazz, rock, blues, funk and improvisation. He has opened for a number of different artists such as jazz singer Diana Krall, Take 6 and Fiona Apple. Banging out virtually any style of music on an instrument with only four strings and a two octave range, critics have compared him to Jimi Hendrix and Eddie Van Halen.

**Tickets at the Cascade Box Office
(530) 243-8877**

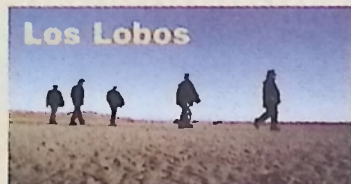
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Natalie MacMaster



Angelique Kidjo

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Medford**

Natalie MacMaster

**Sunday January 30, 2005 8pm
Craterian Ginger Rogers Theater,
Medford**

Los Lobos - Acoustic

**Sunday February 27, 2005 8pm
Craterian Ginger Rogers Theater,
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Habib Koite

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